

September 21, 1963

Mr. John I. H. Bauer
Whitney Museum of American Art
10 West 8 Street
New York 11, N. Y.

Dear Jack:

I am sorry about the delay in replying to your letter. The typographical errors have been corrected, but I have not had the manuscript rewritten at this time. No doubt a printer can handle it in its present form. I am enclosing the carbon of the original text as you requested.

Do you think that Saul Steinberg has returned from abroad? It would be wonderful to get him started, as we can still get the booklet out for Christmas distribution if we can get the drawings by mid-October. I should love to talk to you about the first page or the cover, in relation to Steinberg, when you have a chance.

I hope you will come in to see our new show which opens September 22nd in the newly painted gallery, carpet and all. I am very proud of the exhibition and hope that you will like it.

I look forward to seeing you.

Sincerely yours

BZHLa

POW
[
William A. Farnsworth Library and Art Museum

ROCKLAND, MAINE

WENDELL S. HADLOCK
DIRECTOR

August 22, 1953

Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Miss Halpert:

The material that was exhibited of Jonathan Fisher is now owned by a Mr. Rowland Howard of Bluehill, Maine. There are two books of watercolors owned by a direct descendant of Jonathan Fisher, Miss Ethelwynne Hinckley of Bluehill and Hotel Pierre, New York City. We were exhibiting only a small portion of Fisher's works.

Several publications devoting a great deal of space to Jonathan Fisher have been issued and Mr. Howard would be able to inform you concerning these publications. This museum did not issue a catalogue as the material exhibited was so diverse and representative of only a small part of the artist's capabilities.

I regret that I did not see you and sincerely hope that we may meet at a future date.

Sincerely yours,

Wendell S. Hadlock
Wendell S. Hadlock

WSH:bg

September 22, 1963

Mr. Martin L. Weiss
407 South Hope Street
Los Angeles 17, California

Dear Mr. Weiss:

Thank you so much for your very kind letter. It has always been a great pleasure to deal with you and I hope that we may continue this very pleasant relationship.

As you will note in the press release we sent you, while I am publicly showing the work of the ten artists listed, I am retaining my interest in the work of all the other artists formerly on the gallery roster, and have examples by each of them in the gallery stock. When you are ready for additional purchases, I shall be very glad to make a selection of small paintings for your further consideration.

If you should be planning a trip to New York, do pay me a visit.

Sincerely yours

EGH1a

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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September 21, 1953

Mr. Ira Henry Freeman
News Department
New York Times
229 West 44th Street
New York, N. Y.

Dear Mr. Freeman:

Your letter addressed to Mr. John Marin was referred to me several days ago.

The gallery is reopening on September 22nd and the Marin Room will have on display a cross section of his work.

You may rest assured that I shall be very cooperative in helping you select a painting by John Marin from the special collection he has reserved for professionals, to whom he always wants to extend a particular courtesy.

If you will let me know when you are coming I shall have the special group set aside for your consideration.

Sincerely yours

ESK:la

September 21, 1953

Mr. F. D. Heastand
B. F. Heastand Company
66 Third Street
San Francisco 3, California

Dear Mr. Heastand:

I am sorry indeed that you have decided to dispose of your paintings. However, since we sold both the Kuniyoshi and the Harnett to you, we shall be very glad to cooperate with you.

You may have your choice of consigning the pictures to us at a price that you may have in mind, allowing the usual sales commission of 25%. As an alternative, if you want to dispose of the pictures promptly, and have the cash for them, we shall carry out the usual policy of paying a profit on the original selling price. I believe you paid \$600 each for the paintings, but I shall send you a check for \$1500 immediately upon receipt of the pictures.

Would you please let me know which method you prefer. And I do hope that you will drop in to see me when you are in New York in November. The gallery opens with its 28th Annual Exhibition on September 22nd.

My best regards.

Sincerely yours

EGHla

THE DOWNTOWN GALLERY

32 EAST 51 STREET
NEW YORK 22 N. Y.

September 29, 1953

Mr. A. Conger Goodyear
654 Madison Avenue
New York, N. Y.

Dear Mr. Goodyear:

Please forgive me for being so slow in replying to your letter. The gallery just reopened last week and I have endeavored to get a print of the photograph every since.

This should be received very shortly and I shall send it to your office when it arrives.

One of these days I should like to have the privilege of examining "Tom Edwin Booth" as I have had no occasion to see it since the sale was consummated a good many years ago.

As you may know, a good many of us do not agree with Mr. Frankenstein's reattributions, other than those first very small panels, among which is the one belonging to Mrs. Bliss. As I wrote you originally, I was prepared to purchase any of the paintings which I sold during the early part of the Harnett discovery when there was no material for comparative purposes, and the offer still stands.

I hope you will come to see us and the exciting exhibition we now have on view.

Sincerely yours



EGHla

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September 26, 1953

POH
P. Northrop
Mr. Guy Northrop, Jr.,
Commercial Appeal
Memphis, Tennessee

Dear Mr. Northrop:

Several days ago I came across a clipping of the
article which appeared on August 18th in which
you infer that The Downtown Gallery is no longer
in existence.

For your information the Downtown Gallery opened
its 28th Annual Exhibition on September 22nd and
a catalogue is being sent to you under separate
cover. Meanwhile, I am enclosing a release sent
out jointly by Mr. Allen and myself, which explains
the current arrangement.

Sincerely yours

EGH:la

PAULINE A. PINCKNEY
713 WEST 25 $\frac{1}{2}$ STREET
AUSTIN, TEXAS

Selection is made I can have
better ones perhaps -

There is so much work to
be done that I cannot see
my way clear to be in
New York until next spring.

Then I will be able to go
over the photographs with
you - Will this work out
satisfactorily - ? Is there
any danger of my losing

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September 22, 1953

Mr. Douglas Ladd
Mink Hill Farms
Henniker, New Hampshire

Dear Mr. Ladd:

Thank you for your letter.

I am grateful that you are bringing the standard for the weathervane which I purchased from Mrs. Stokes. It occurred to me that if you are using a station wagon for transportation, it might be possible for you to include the whirligig.

While it seems exceedingly interesting, the price is quite high in my personal experience and before making any final decision, I would have to see the object.

I look forward to your visit.

Sincerely yours

EGHla

August 7, 1953.

Mr. Peter Pollack,
Publicity Department,
Art Institute of Chicago,
Chicago, Illinois.

Dear Peter:

Even out here in the woods word has reached me that Pete Pollack is back in the good old U.S.A. How was your trip abroad? Did you have fun, or need I ask? When doesn't Pete have fun! Are you planning to be in New York in the near future, or do I have to come to see you in Chicago. It can be (1).

Incidentally, the reorganization plan for the gallery went through and I shall sit in my three floors with my high heel shoes in special grooves cut in the desk, endorsing checks for deposit. For that I have a rubber stamp, so it won't be too much effort.

What I really want to say to you is that in Woodstock I met again a guy by the name of Peter Fink, who showed me a fabulous group of photographs. Recalling that you were organizing a photographic exhibition (I remember everything you say, dear), I suggested that he write to you about showing some of his material. It is really swell and I wish you would give the guy a break by at least looking at them. For your information, I have no interest in him whatsoever, other than aesthetically, and I am not referring to his looks.

My best regards.

Sincerely yours,

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1440 Bingle Rd.
Houston 24, Texas

August 6, 1953

Dear Mrs. Halpert :

Your card announcing the summer address prompts me to write --- mostly to inform you that I have repaired "AT SEA" which you want to include in your purchase. Railway Express finally paid off which remunerates me for the work involved.

I also have in my possession "JEWELLED CITY" which the Gallery sent to Contemporary Arts Museum at my request.

Both paintings are ready for shipment but I hesitate to do so since the Gallery is closed through August. I will send them to arrive about the first of September. If it is advisable to send them before that date please let me know.

I can't help but do considerable contemplating over the big change. The plan as presented in your letter was a surprise to say the least. My answer was sent to Mr. Alan -- and of course in the affirmative. I can't help but feel optimistic about it -- but only for reasons I conjure up without really knowing the why and wherefore. Nor do I know Mr Alan very well -- but your approval is sufficient for my confidence.

In my letter to Mr. Alan I assured him of my cooperation but at the same time felt justified in requesting that the price scale be raised somewhat because of the change over to consignment method.

I am somewhat disappointed to see your innovations in minimum guarantee etc. slip away. The assurance of an annual income with the automatic increase was especially encouraging to me. I can understand however, that this procedure may not be advisable with the opening of a new gallery and the many risks and expenses that naturally are involved.

I do want you to know that I appreciate your starting the introduction of my work to a much larger public. You can be sure I will continue to do all I can to prove the validity of your confidence in my work.

Sincerely yours,

Robert Peneuse

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UNIVERSITY OF CALIFORNIA

LOS ANGELES: DEPARTMENT OF ART

September 17, 1953

AIR MAIL

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Thanks for your letter of the 3rd. We now do plan to go ahead with the Sheeler Retrospective and I have put it on our schedule for March 19 through April 26. That should get your obligation to Nat Saltonstall out of the way.

Now, as to the duration of the Exhibition. I am quite open-minded about it and I realize too that the pioneer days of yearlong shows are going by. At the same time I must have a few collaborators to make the project possible. As planned, the Exhibition runs over summer. This is good for lenders but hard on scheduling. San Francisco, as you know, is one of the few large centers where major shows can be staged in the summer, and if the show were to go there at that time another interim show would be in order on the Coast. The steps I have taken are these: I have talked on the 'phone with Walter Heil of the DeYoung Museum, asking him to take part, and it is quite certain that he will go along. Ted Richardson at Detroit has had a letter as I believed that Detroit was a logical place, and I am writing Jim Plant. Detroit could hardly use the show earlier in the autumn than mid-September, and this would mean a November showing in Boston if Jim were to go along. That does not seem too long a stretch from the borrowers point of view considering that summer is largely time out.

I have not yet had time to hear from Detroit, and I should be more than glad to have suggestions of yourself as to other likely places. Naturally, I only want front-rank showings unless there were some good reasons in terms of purchases. I, too, should like to see Sheeler sold wherever possible as I think it is a healthy thing from everyone's point of view.

So much for scheduling. It is not too soon for you to shoot me out a list of paintings, indicating likely lenders. My thought in general terms is for a show composed of thirty to thirty-five paintings and half as many drawings and photographs, assuming the works are available in this proportion.

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Roland M. Howard
Blue Hill, Maine

Sept. 13, 1953

J de Donatona Jolly
Edith H. Jolly

Your letter of Sept 3rd. regarding the J. Fisher paintings received. It is extremely unlikely that the paintings will ever be for sale. The Fisher home is being repaired and a group incorporated to maintain a memorial. I expect to give or leave the material I have to the memorial.

Best wishes

Roland M. Howard.

[Encl. Henes 9-54-53]

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WHITNEY MUSEUM OF AMERICAN ART

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

10 WEST 8TH STREET, NEW YORK 11, N. Y.

Spring 7

0770



HERMON MORE, *Director*

LLOYD GOODRICH, *Associate Director*

JOHN I. H. BAUR, *Curator*

ROSALIND IRVING, *Associate Curator*

MARGARET MCKELLAR, *Executive Secretary*

September 23, 1953

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thanks for your letter. I agree that there is no point in retyping the manuscript as long as all the changes that I indicated were made.

I do not know whether Saul Steinberg has returned but I think it would be best if you negotiated directly with him or Mrs. Parsons about the illustrations, since you are the one who will have to decide on terms. I shall be delighted to help all I can with the layout of the booklet, read proofs, etc. and will try to get up to talk to you about this in a few days.

One other matter, which is a little embarrassing. Do you suppose it would be possible for the Foundation to pay my fee sometime before the end of the year? The only reason I bring this up is that it would be more advantageous for me, as far as my income tax is concerned, if I could include the sum in this year's returns.

With best regards as always.

Yours sincerely,

Jack
Curator

JHBB:ml

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September 23, 1953

Dear Electra:

When I returned from Philadelphia, where I was visiting my mother, Lawrence told me of your telephone call and I was really chagrined to have missed you.

How are you and how long are you staying in Shelburne? I am so eager to see you and to hear all the news.

The gallery has been completely reorganized, even to the extent of carpeting the entire second floor gallery. I have also moved back all the Folk Art from the warehouse and am planning to bring back the paintings from Day and Meyer, so that you do not continue to pay storage fee. When you have time, and are completely relaxed, we can go over the paintings once again and I promise to withhold them from public view until then.

I have something really exciting to tell you, but all this can wait until I see you in person. Meanwhile, don't overdo in Shelburne and come back to New York soon.

Affectionately

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Dear Jack:
I have just taken a trip - touring the State of Maine - to see my artist, past and present. It was a wonderful experience and I am becoming convinced that about our coast there is the most beautiful I have ever seen and he is a most extraordinary person.

Next week I shall be in New York for a couple of days and shall contact the printer, who will have enough material in the form of the manuscript to give me some idea of the cost. It was wonderful having you here and I hope that when you are on your return to New York, I shall have the pleasure of seeing you again.

Sincerely yours,

(over)

clerk.

P.S. In Leonard Lyons column some days ago, I came across something which might be interesting:

"Mr. Shubert also had bought some paintings by young, unknown (French) artists. 'With your money', someone said, 'you could afford to buy paintings by famous artists.' The millionaire showman replied: 'With my money, I can afford to buy anything that pleases my eye'." - touring the State of Maine -

I, too, have just taken a trip - touring the State of Maine - to see my artist, past and present. It was a wonderful experience and I am becoming convinced that about our coast there is the most beautiful I have ever seen and he is a most extraordinary person.

Next week I shall be in New York for a couple of days and shall contact the printer, who will have enough material in the form of the manuscript to give me some idea of the cost. It was wonderful having you here and I hope that when you are on your return to New York, I shall have the pleasure of seeing you again.

Sincerely yours,

(over)

clerk.

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THE JEWISH MUSEUM
UNDER THE AUSPICES OF
THE JEWISH THEOLOGICAL SEMINARY OF AMERICA

FIFTH AVENUE AT 92ND STREET
NEW YORK 28, N. Y.

SACRAMENTO 2-2482

September 30, 1953

Dear Mrs. Halpert:

I am pleased to enclose a copy of a letter
I have just received from Mr. Maxim Karolik.

With Best wishes,

Cordially yours,

Stephen S. Kayser

Stephen S. Kayser
Curator

Mrs. Edith G. Halpert
The Downtown Galleries
32 East 51st Street
New York 22, New York

SSK/eh
enc.

THE DOWNTOWN GALLERY

32 East 51 Street

New York 22, N. Y.

THE ALAN GALLERY

32 East 65 Street

New York 21, N. Y.

Press Release

August 28, 1953

Twenty-seven years after its founding by Edith Gregor Halpert, The Downtown Gallery at 32 East 51 Street, New York, is reorganizing its program to encompass a wider area of operation. In 1926, when it opened its doors, there were only five galleries concentrating on contemporary American art. Now there are over one hundred. American art is nationally accepted and is rapidly entering the international field. The number of museums has multiplied, and innumerable collectors throughout the country have recognized the importance of American art. The Downtown Gallery contributed to this gratifying development by introducing new artists and establishing reputations, by organizing vital exhibitions in its own quarters and elsewhere, by rediscovering 19th century artists and by promoting American Folk Art as a logical ancestry.

Starting September 15th, The Downtown Gallery will extend its activities. Still under the direction of Mrs. Halpert, it will arrange American exhibitions abroad. It will act as consultant to business organizations, and will advise and assist in the formation of important private collections. Remaining in its present quarters, the gallery will concentrate its direct representation to the ten artists whose association dates back to 1930 or earlier--Davis, Dove, Karfiol, Kuniyoshi, Marin, O'Keeffe, Shahn, Sheeler, Spencer, and Zorach, as well as Harnett and Folk Art, and will continue its enthusiastic support of all the other artists heretofore on its roster.

Charles Alan, associated with The Downtown Gallery since 1945, is establishing The Alan Gallery at 32 East 65 Street. Opening on September 29th, The Alan Gallery will represent Brice, Burlin, Clow, Fredenthal, Guglielmi, Katzman, King, Kinigstein, Knipschild, Lawrence, Lea, Levi, Levine, Lewandowski, Meigs, Morris, Oscar, Preusser, Siporin, Tam, and Zerbe -- and will introduce Robert d'Arista, Easton Pribble, and Jack Squier during its first season. In its relation to the artists, museums and collectors, The Alan Gallery will follow the tradition of The Downtown Gallery. And, while continuing the progressive spirit of that gallery, it will establish its own character and identity. Edith Gregor Halpert will act as its consultant. The Alan Gallery will cater to the adventurous and discriminating collector interested in creative art produced not only by men of reputation, but also by new talent -- art of the present and the future.

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THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

AUGUST 5, 1953.

DEAR EDITH:

I AM SENDING YOU THIS LETTER, AS I WANT YOUR ADVICE BEFORE ANSWERING IT AND WILL DO JUST WHAT YOU SAY. TRY TO RETURN IT TO ME BEFORE THE END OF THIS WEEK, AS YOU REMEMBER I LEAVE HERE THIS SUNDAY. IF FOR ANY REASON IT SHOULD MISS ME, SEND IT TO MRS. CARLISLE WITH YOUR DIRECTIONS AND SHE WILL ANSWER IT FOR ME, OR OF COURSE YOU CAN ANSWER IT FOR ME SAYING I AM IN EUROPE, SHOULD YOU WISH.

I HAVE ASKED MRS. CARLISLE TO MAKE UP A ROUGH DRAFT OF A TALK ON OUR FOLD ART IN THE STAGE COACH INN WHICH I WOULD LIKE HER OR DUNCAN MUNRO TO EXPERIMENT WITH IN AUGUST IF I HAVE YOUR APPROVAL.

WE HAD OUR BIGGEST WEEK LAST WEEK - 1800 PEOPLE, AND EVERYONE SEEMED TO ENJOY IT.

AFFECTIONATELY,

Edith

✓
Pauline Perckney
713 Graham Place
Austin, Texas

JACOB SCHULMAN
38 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

September 29, 1953

Mrs. Edith Heilpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Heilpert:

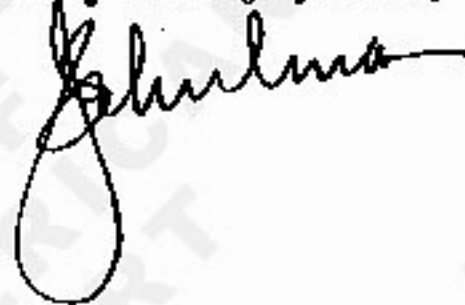
Under separate cover I am returning the drawings of Ben Shahn, "The World of Sholem Aleichem."

I have gone over these drawings and they are even better than I had anticipated. I assure you it was a real treat having the opportunity of examining them. However, I find it would be inadvisable for me to acquire these as a complete set and, since you advise this is the only basis you are presently offering them, I regret that I will be unable to take them over.

I would be interested in acquiring several of these if you should desire to sell them individually.

In the meanwhile, may I extend my sincere thanks to you for your consideration.

Very truly yours,



JS:KB

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September 29, 1953

Mr. Louis C. Jones, Director
New York State Historical Association
Fenimore House
Cooperstown, New York

Dear Mr. Jones:

I have been asked to cooperate in an exhibition to be held at the Jewish Museum early in January. This exhibition will include Folk Art representing religious genre.

As I know you have "Rebecca At The Well" and a number of other biblical scenes of that sort, in your watercolor group, I wonder whether you would consider cooperating in this very interesting exhibition. The various museums owning material of this type have agreed to lend, and so have most of the collectors to whom we have written.

Your cooperation will indeed be greatly appreciated.

We are reopening the Folk Art Gallery in about a week or so and will once again have our entire collection on the premises, including a permanently changing exhibition. Do come and see some of the new material I have acquired as well as some of the old treasures I have taken out of the store-room. It will be so nice to see you.

Sincerely yours

EGHla

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September 21, 1953

Mr. Bernard Raymond
Bullet Hole Farm
Andes, New York

Dear Mr. Raymond:

I have been rather slow in replying to your letter as I dislike so much deviating from the regular routine. However -- as you say -- it might be worth making the experiment.

I shall let you off very easy by charging a few of only \$200 for organizing the show. I can also arrange to have enough paintings by younger artists so that there will be a price range to fit a department store clientele. Thus, the store can get back some of its investment by charging a commission of 15% on sales, which we shall allow under the circumstances.

If this is satisfactory, please let me know how many pictures and sculptures you have in mind. Or better still, send me a drawing of the space to be allotted for such purpose.

The gallery reopens to the public on September 22nd with an exhibition of the "Ten Masters".

Sincerely yours

EGHla

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August twenty-seventh,
1 9 5 3

Professor Harry A. Wolfson,
Widener Library,
Cambridge 38,
Massachusetts.

Dear Professor Wolfson:

I am writing to you at the suggestion of Dr. Paul Sachs and hope that you don't mind my intruding on your time.

Perhaps it would be wise for me to enclose a copy of my original letter to Dr. Sachs. This is self-explanatory.

Needless to say, I shall be most grateful for any information that you can give me. I am in the midst of writing a foreword for a catalogue regarding an exhibition of Old Testament themes in American Folk Art - to be held at the Jewish Museum in New York and am completely at sea regarding the religious connotation. Many thanks.

Sincerely yours,

egh-k.
encl.

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of the religious you were talking about. I'll wait until the Fall when all my material is assembled and then we can Vermont. Shall I send it to you to look at or do you want to wait?

compensation. The audience is certainly getting its money's worth. So much so that you can allow down without used for the trip abroad. Meanwhile, do take it easy. There is And so, while I shall miss you, I am very glad that you are headed-

Dear Electra:

Today a healthy, relaxed woman is writing to you. Unlike you, I went away from my problems and took an eight day trip through Maine, driving in an open car and seeing the magnificent coast. I visited several of the artists en route to cheer them up about the future plan of the gallery, which is now definitely signed for and delivered. I didn't even stop off in an antique shop, except at Rubenstein's in Rockland, Maine, to see what is being copied in 1953. Otherwise, I detached myself entirely from the art world - both old and new - and am really in an excellent frame of mind. I am sure that your trip to Scotland will do the same for you and you must learn to forget Shelburne when you are away. One returns with a new perspective and a clearer vision, after a complete vacation.

Wherever I went there was conversation about the Shelburne Museum. It is astonishing how many people read in this country - or look at pictures in the popular publications. I have seen the letters in LIFE and have had some very amusing conversations with several of the LIFE research workers, who have called from time to time to check on the information they received in letters. We shall have to amend a number of the descriptions accordingly. Isn't it wonderful how much additional data we are obtaining.

I forgot that I did buy something en route, when I stopped off to see Channing Hare at Ogonquit. I couldn't resist a needlework-painting combination picture that looks like something out of a Durer engraving and it is from the Cook family in Bellows Falls

3

She is a hard worker, inclined to the technical perfect, meaning: she will not use inferior products. Her main drawing mediums are: own ground Chinese ink on rice and bark paper, bistre and sepia on Fabriano or other papers of lasting quality. Her watercolors, also free what her way of expression concerns, are limited to the pure aquarelle technique and her oils on linen or other suitable cloth.

I do make a mentioning of this advice I consider it myself an important factor if one wants to promote an artist on the bases of a lasting reputation, contrasting the five year beauty attitude.

The price-range until the present day of Miss van Gent's work is:

Drawings	\$ 0.15 à square inch
Watercolors	\$ 0.40 à " "
Oils	\$ 0.60 à " "

— This includes dealers commission.

Miss Cook van Gent would like it very much to have a permanent New York dealer, in which she so far did not succeed. She would most appreciate such if it would be on the bases of a real understanding that to her advantage is: to work.

1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 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2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 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2742, 2743, 2744, 2745, 2746, 2747, 2748, 2749, 2750, 2751, 2752, 2753, 2754, 2755, 2756, 2757, 2758, 2759, 2760, 2761, 2762, 2763, 2764, 2765, 2766, 2767, 2768, 2769, 2770, 2771, 2772, 2773, 2774, 2775, 2776, 2777, 2778, 2779, 2780, 2781, 2782, 2783, 2784, 2785, 2786, 2787, 2788, 2789, 2790, 2791, 2792, 2793, 2794, 2795, 2796, 2797, 2798, 2799, 2800, 2801, 2802, 2803, 2804, 2805, 2806, 2807, 2808, 2809, 2810, 2811, 2812, 2813, 2814, 2815, 2816, 2817, 2818, 2819, 2820, 2821, 2822, 2823, 2824, 2825, 2826, 2827, 2828, 2829, 2830, 2831, 2832, 2833, 2834, 2835, 2836, 2837, 2838, 2839, 2840, 2841, 2842, 2843, 2844, 2845, 2846, 2847, 2848, 2849, 2850, 2851, 2852, 2853, 2854, 2855, 2856, 2857, 2858, 2859, 2860, 2861, 2862, 2863, 2864, 2865, 2866, 2867, 2868, 2869, 2870, 2871, 2872, 2873, 2874, 2875, 2876, 2877, 2878, 2879, 2880, 2881, 2882, 2883, 2884, 2885, 2886, 2887, 2888, 2889, 2890, 2891, 2892, 2893, 2894, 2895, 2896, 2897, 2898, 2899, 2900, 2901, 2902, 2903, 2904, 2905, 2906, 2907, 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3572, 3573, 3574, 3575, 3576, 3577, 3578, 3579, 3580, 3581, 3582, 3583, 3584, 3585, 3586, 3587, 3588, 3589, 3590, 3591, 3592, 3593, 3594, 3595, 3596, 3597, 3598, 3599, 3600, 3601, 3602, 3603, 3604, 3605, 3606, 3607, 3608, 3609, 3610, 3611, 3612, 3613, 3614, 3615, 3616, 3617, 3618, 3619, 3620, 3621, 3622, 3623, 3624, 3625, 3626, 3627, 3628, 3629, 3630, 3631, 3632, 3633, 3634, 3635, 3636, 3637, 3638, 3639, 3640, 3641, 3642, 3643, 3644, 3645, 3646, 3647, 3648, 3649, 3650, 3651, 3652, 3653, 3654, 3655, 3656, 3657, 3658, 3659, 3660, 3661, 3662, 3663, 3664, 3665, 3666, 3667, 3668, 3669, 3670, 3671, 3672, 3673, 3674, 3675, 3676, 3677, 3678, 3679, 3680, 3681, 3682, 3683, 3684, 3685, 3686, 3687, 3688, 3689, 3690, 3691, 3692, 3693, 3694, 3695, 3696, 3697, 3698, 3699, 3700, 3701, 3702, 3703, 3704, 3705, 3706, 3707, 3708, 3709, 3710, 3711, 3712, 3713, 3714, 3715, 3716, 3717, 3718, 3719, 3720, 3721, 3722, 3723, 3724, 3725, 3726, 3727, 3728, 3729, 3730, 3731, 3732, 3733, 3734, 3735, 3736, 3737, 3738, 3739, 3740, 3741, 3742, 3743, 3744, 3745, 3746, 3747, 3748, 3749, 3750, 3751, 3752, 3753, 3754, 3755, 3756, 3757, 3758, 3759, 3760, 3761, 3762, 3763, 3764, 3765, 3766, 3767, 3768, 3769, 3770, 3771, 3772, 3773, 3774, 3775, 3776, 3777, 3778, 3779, 3780, 3781, 3782, 3783, 3784, 3785, 3786, 3787, 3788, 3789, 3790, 3791, 3792, 3793, 3794, 3795, 3796, 3797, 3798, 3799, 3800, 3801, 3802, 3803, 3804, 3805, 3806, 3807, 3808, 3809, 3810, 3811, 3812, 3813, 3814, 3815, 3816, 3817, 3818, 3819, 3820, 3821, 3822, 3823, 3824, 3825, 3826, 3827, 3828, 3829, 3830, 3831, 3832, 3833, 3834, 3835, 3836, 3837, 3838, 3839, 3840, 3841, 3842, 3843, 3844, 3845, 3846, 3847, 3848, 3849, 3850, 3851, 3852, 3853, 3854, 3855, 3856, 3857, 3858, 3859, 3860, 3861, 3862, 3863, 3864, 3865, 38

in the expressionistic style, later in circular perspective and presently in a way the critics so far didn't classify. Every two years, Miss van Gent goes abroad to refresh on his and Art of the past, so are this her plans for 1954.

From 1946-1950 she succeeded to make a living out of her work through frequent shows, after that several people have sponsored her where-abroad.

Some of her most important one-man shows have been at:

- The San Francisco Museum, Civic Center
- The Seattle Art Museum, Seattle, Wash.
- The Modern Art Museum, The Hague, Holland
- The Weyhe Gallery, N.Y.
- The Vigevano Galleries, Los Angeles
- The "Kunstzaal de Ploaie", The Hague, Holland
- The Pan American Soc. of New England, Boston
(a show sponsored by the Fog)

Other patrons have been: Hodding Carter, owner of the Democrat Times, Louisiana for a painting trip to the Bahamas—

The Catherwood Foundation, Philadelphia, for a painting trip to Mexico

Mr. and Mrs. Henry S. Francis for work in the States.

Miss Cook van Gent is presently working here in Chiapas to finish of her work concerning the Maya Indians of the Highlands here. By Nov. she plans to return to the States, leaving for Europe next Spring.

September 2, 1953

Mr. William E. Woolfenden
Curator in Charge of Education
Detroit Institute of Arts
Detroit 2, Michigan

Dear Mr. Woolfenden:

The information you requested regarding the Jacob
Lawrence "Juke Box" is listed below:

EXHIBITIONS:

Van Bock Studios (Los Angeles)	September 1946
Wilmington (Delaware) Society of Arts	March 1947
Randolph Macon College	April 1947
St. Paul Gallery	September 1947
University of Wisconsin	March 1948
Detroit Museum	January 1950
Northside Art Center	May 1952
Florida Gulf Coast Circuit	September 1952

REPRODUCED:

The Art Digest

August 1, 1949

Sincerely yours

The Mainichi Newspapers

Tokyo, Japan

September 2, 1953

Miss Edith Grigor Halpert
Director,
The Downtown Gallery
32 East 51 St.
New York 22, N.Y.,
U. S. A.

Dear Miss Halpert:

I am in receipt of your letter dated August 17, addressed to our president Mr. Honda. Thank you very much.

In regard to the Kuniyoshi Exhibition, we wish to express our deepest appreciation to you and Mrs. Kuniyoshi in enabling us to hold exhibition in March 1954, before the opening of the exhibition in the United States.

On our part, we will endeavour to give our art enthusiasts in this country the opportunity to appreciate the great works by the internationally famous artist Yasuo Kuniyoshi who was born in Japan and naturally had the deepest relationship with Japan.

We truly believe through this exhibition we can express our gratitude to the late Kuniyoshi.

As we have mentioned in our past correspondence we would like to display this exhibition in the major cities of Japan, mainly, Tokyo, Osaka, Fukuoka, etc., because of the above mentioned reasons. For this we need approximately three months, with the opening on March 1, and will end by the end of May.

We also wrote to Mrs. Kuniyoshi concerning our intentions. According to your letters the period is too long and you kindly suggested a smaller exhibition in Osaka, following the Tokyo Display. However, it is our sincere wish to hold an exhibition of the same scale in Osaka which is the second important city of Japan. Will you kindly notify us if this is possible.

We do not possess any catalogues issued by the Whitney Gallery, therefore, we will certainly be grateful to you if you will forward it to us together with the other materials.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August seventeenth, 1954
1 9 5 3

Mr. Chikao Honda, President,
The Mainichi Newspapers,
Tokyo,
JAPAN.

My dear Mr. Honda:

It gives me great pleasure to address you. Your interest in the work of Yasuo Kuniyoshi is most gratifying and I can assure you, as one so gentle for his work, I shall do all in my power to cooperate with you.

Mrs. Kuniyoshi and I discussed the situation thoroughly and agreed that March of 1954 would be the preferable date. Because there will be a memorial show held in the United States subsequently, we felt that it would be wiser to start the exhibition in March, having the premiere in his native land. He wished this so.

During the recent years, what with the greatly increased interest in contemporary art, there have been so many calls on museums and collectors that they have become most reluctant about lending paintings in their possession for an extended period. Thus, I wonder whether the show in Japan could be limited to Tokyo - with, perhaps, a smaller and - unfortunately, less representative group available for Osaka.

Within a few weeks, when the gallery reopens after a vacation period, I shall send you biographical data and material for publicity. No doubt you have in your possession the catalogue issued by the Whitney Museum on the occasion of the Kuniyoshi retrospective. Mr. Goodrich wrote a brilliant foreword which incorporates much historical and critical data on the artist.

In any event, you may rest assured that I shall be at your service.

Yours very sincerely,

ugh-k.

Copy to:
Mrs. Kuniyoshi.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August seventeenth,
1 9 5 3

Mr. W. C. Holden, Director,
The Museum,
Texas Technological College,
Lubbock, Texas.

Dear Mr. Holden:

Thank you for your letter.

While I am sure that Georgia O'Keeffe would be flattered with your invitation, I am equally sure that she would not accept any speaking engagements. This I know from past experience. She is so devoted to New Mexico that it is impossible to move her from there under any circumstances.

As far as an exhibition is concerned, I can write to her to ascertain whether, for sentimental reasons, she might change her permanent attitude regarding the conditions for a show outside of the New York gallery. On the few occasions when she permitted an exhibition in an out-of-town museum, she requested a purchase guarantee amounting to a minimum of \$2,500. If you will check with Jerry Bywaters, you will find that this was a fact even in Dallas.

This has become more or less customary with many other artists. They feel that their pictures are removed from the basic sales market and that they are not equipped to do educational work without a subsidy. With the younger artists, the publicity involved makes it worth while, but with the established men and women whose reputations developed years before, publicity out of town is not essential. I am sure you can understand their reasoning, particularly at a time when even artists have to be practical - what with their increased living costs, plus the expenses involved in studio rent, framing, paintings, canvas, photography, etc.

If you think you can find an angel in your territory who will agree to a purchase or a gift to your institution, I can go right ahead and write Miss O'Keeffe to that effect. Otherwise, I shall send her a pleading note.

As I am still on vacation, will you be good enough to write to the above address.

Sincerely yours,

September 15, 1953

Mrs Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mrs Halpert:

Attached hereto is a photograph
of my Harnett painting.

Mr Alfred Frankenstein wrote
me advising me that you had
requested a photo from him; and
since I happen to have one on
hand, I am happy to send it to
you.

Very truly yours,

A. T. Daniels

Prior to publishing information regarding sales transactions, resellers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



GANNOCHY LODGE AND BRIDGE, EDZELL.

3.3911.

10064 S.E. Stark St.
Portland 16, Oregon
Sept. 10, 1923

Downtown Gallery
32 East 51st St.
New York 22, N.Y.

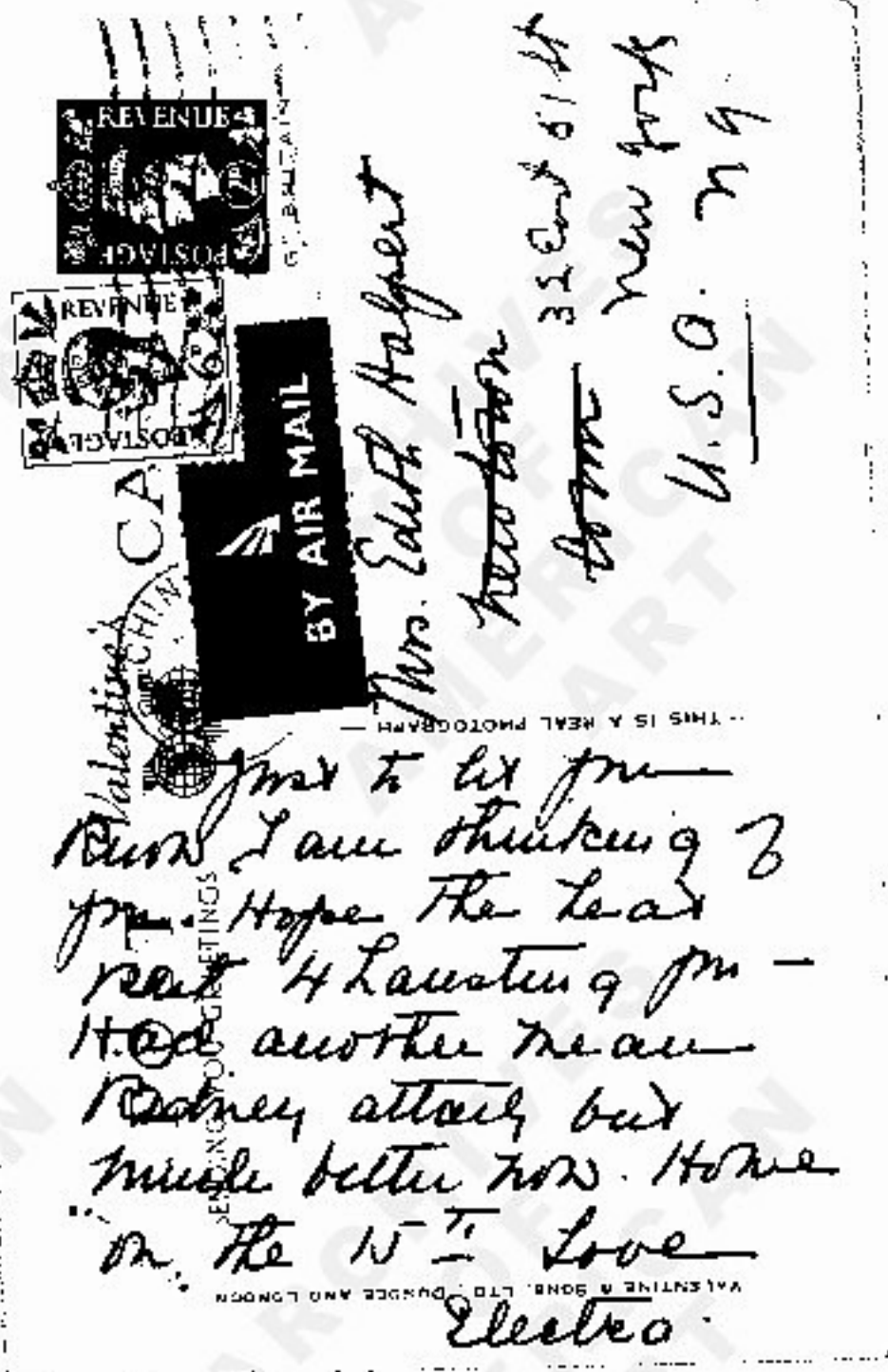
Gentlemen:

When we were at the Library
of Congress recently we saw Rolston
Crawford's Box Car, Yellow and Black
which we were told was avail-
able through your gallery.

If you still have remaining
prints, will you please notify
us, and we shall send you
a check to cover its cost.

Sincerely
Wm. W. Thompson

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



OTHMAR H. HENES
602-10TH AVENUE
MENOMINEE, MICHIGAN

Sept. 24, 1953

Mrs. Edith Gregor Halpert,
Downtown Gallery
32 East 51st Street,
New York 22, N.Y.

Dear Madame-

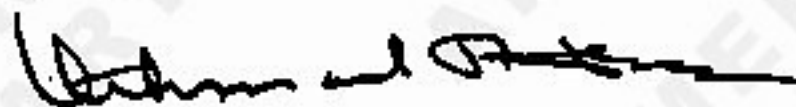
I appreciate your letter of July 22nd in reply to my letter of July 15th in regard to a Barnett (copy) picture we have in our family and which I described in my letter. You replied putting an approximate value of \$150.00 on this picture.

I am enclosing a print of the picture which I had taken by a local photographer. I am sorry that this photograph does not show the frame. The frame is made of heavy oak, I believe. It has a door effect with hinges and key hole and looks as if the door could be opened and the violin removed. Both frame and picture are in perfect condition, having been hung in the same place in the old home for at least forty years, perhaps longer.

Kindly advise if this offer interests you and if so, what you could offer for the picture and frame. If possible, I would appreciate your returning the photograph with your reply as it is the only one I have at the present time.

Hoping for an early reply, I remain

Very truly yours



P.S. - Frame is 7" wide - Picture
with frame is 48 1/2" x 37"

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Morgan Burns

3

Douglas Ladd

Link Hill Farms

Henniker,
New Hampshire

Antiques - Real Estate

Tel. 119

about this "find" I hope that
you don't mind our writing
you in this manner.

I have sketched it, with
description, as well as I can.

My father says that he
spoke with you at the meeting
of the Early American Industries
in Vermont this summer. We
know Mrs. Stokes very well.

We will continue to keep this
under wraps in the loft until
we hear from you. We hope to
get \$285 for it which may sound
shocking, but we found it so interesting
that we couldn't resist it. Sincerely,
Douglas Ladd

Miss Edith G. Halpert
The Downtown Galleries
32 East 51 Street. N.Y. City.

Dear Miss Halpert:

I received the picture
of the indian from Lancaster, Pa
and thank you very much. It
seems to be what you might
call a "fine typical" one.

If you have the information
as to who the owner was when
you purchased it I may be able
to trace it, however it will be
spring before I can return to
Lancaster.

Please let me know if I

September 29, 1953

Mr. D. S. Defenbacher, Director
Fort Worth Art Center
9th and Throckmorton
Fort Worth 2, Texas

Dear Dan:

Kurt Valentin has spoken to me about the exhibition and I promised to let you have via Kurt William Zorach's figure of "Victory". Because of the weight problem, we are sending the new bronze he had cast of the original stone, and I am sending you both photographs, in the event that somebody should want the white marble instead of the bronze. A consignment list is enclosed and the photographs are being sent to you under separate cover.

You old Texan, don't you come to New York anymore? It has been so long since I saw you and Ann, and I miss you very much. Do come and see me sometime.

How do you like the new reorganization plan? We have become so plush with wall to wall carpet, that I feel a bit alien to the place, but the show is really magnificent and I am terribly excited about finally consummating the arrangement that I have had in mind for three years, without insufficient courage to carry out the idea before this.

My best regards.

Sincerely yours

EGHla

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August seventh,
1 9 5 3

Mr. Walter Annenberg,
The Philadelphia Inquirer,
Philadelphia, Pennsylvania.

Dear Mr. Annenberg:

It was nice to see you again, even through the courtesy of the July 20th issue of TIME.

Among the interesting things I read in the issue referred to, was the fact that you have just acquired QUICK magazine. Don't you think - that with the tremendously increased interest in art - you should set the pace by enlarging the art section and stealing a march on all the other small format magazines. I have a good many ideas, which I shall be glad to impart, if I am asked.

The gallery will be closed until September ninth, but I can be reached at my summer home - Eden Hill Road, Newtown, Connecticut, until then.

My best regards.

Sincerely yours,

egh-k.

59 STATE STREET
BOSTON 9, MASSACHUSETTS

Saltzman

September 28, 1953

Mrs. Edith G. Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York.

Dearest Edith:

First let me tell you that the brochure which you have just sent out is a very perfect job. It goes without saying that everything you do has a touch of perfection.

I am to be in New York on Thursday and will come in to see you before I go to my meeting of the National Council for U.S. Art in the U.N. at one o'clock at the Cosmopolitan Club. I am very anxious to see you.

ns/c

My best love,

Hal

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Art Digest

(Phone: Garden 6-4508)

August 5, 1953

Dear Mr. Crehan:

In view of my special interest in Harnett, I shall be glad to review the book entitled: "After the Hunt".

As you know, the gallery is closed - and will be until the second week in September. Will you, therefore, be good enough to send the copy to the above address at your earliest convenience, and in view of the dead-line.

No doubt you have received the announcement of the gallery reorganization. If there is any further information you would like in relation to it, please communicate with me and wish Charles Alan.

Sincerely yours,

WILLIAM C. WILLIAMS M. D.
9 RIDGE ROAD
RUTHERFORD, N. J.

9/29/53

Dear Edith:

Glad to have heard from you. I have low periods when I think of selling everything I own thinking that I might as well clean house before I creak. It was in one of these periods that I wrote you about selling my, or our, pictures. That is now past.

Tell you what I'll do. I'll make a list of the pictures we held, beginning with a self portrait which I was surprised to learn has a certain value, and going right down the list. When I have completed the list I'll mail it to you and then if we want to you may run out in your car for tea and a look at what we have. I warn you however that as yet we are not thinking of selling.

I am grateful for the follow-up you have given my rather hysterical first note but you're an artist yourself and know how it is.

Sincerely yours

W. C. Williams

August twenty-seventh,
1 9 5 3

Mr. John H. Baur,
Hartlyn,
Connecticut.

Dear Jack:

The manuscript has finally been retyped and I am enclosing one copy for you. One was sent to the printer and we will need another for the illustrator, giving us each a permanent copy.

Isn't it wonderful that with your deletions it boiled down to sixteen pages and the printer feels that he can get it into sixteen pages of text and lpp cover in size $5\frac{1}{4} \times 8\frac{1}{4}$ trim. If we use blind drawings, he feels that it will be much more economical and satisfactory to use offset lithography, too. The price for the first 20,000 will be at \$47.50 a thousand, or \$970 bound with the additional 80,000 - if required - at \$31.20 per thousand. The stock suggested is Mohawk antique, 65# basis, with Ticonderoga Text Laid, basis 60%.

Of course I shall get other estimates, but it is wise to wait until we know the score in connection with the illustrations. I am keeping my fingers crossed about Saul Steinberg. Incidentally, it was suggested that he incorporate with his drawing his wonderful so-called printing of the cover, incorporating the title, etc., in his total design.

When are you planning to return to the big city? It would be nice if we could get together for a final discussion about the two details mentioned and get started so that the booklets could be distributed for the Christmas shows which are being held in a good many museums throughout the country, as well as all the galleries. The printer said he could complete the job, including the binding, after the final O.K., in a period of two to three weeks but, knowing printers, we have to allow a minimum of a month.

My very best regards to Mrs. Baur.

Sincerely yours,

egh-k.

August twenty-seventh,
1 9 5 3

Mr. Hubert Crehan,
Art Digest,
116 East 59th Street,
New York, N. Y.

Dear Mr. Crehan:

The review is completed, but I am having it re-typed by a professional so that you will be able to read it. Typing is not one of my strong points.

However, much as I tried to keep within the 300 word allotment, I had to run over in order to make myself clear. It is just over a page, double spaced.

Since I am coming to town on Monday, I thought I would bring it with me - just making the deadline.

Sincerely yours,

agh-k.

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THE INSTITUTE OF CONTEMPORARY ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

August 10, 1953

Mrs. Edith G. Halpert
Newtowne
Connecticut

Dear Mrs. Halpert:

I do not seem to have a bill for repairs to the two Levine's, IMPROVISED ON A GREEN KEY and RECEPTION IN MIAMI. The insurance company has finally crashed through and I should like very much to clean up the matter as I assume you would, too.

I hope you are having a lovely summer.

Most sincerely,

Natalie M

Natalie Harston
Assistant to the
Director

MM:das

August 28, 1953.

Mr. H. H. Arnason, Director,
Walker Art Center,
1710 Lyndale Avenue South,
Minneapolis, Minnesota.

Dear Harvey:

In looking through the catalogue of the last Biennial, I was very pleased to see that you used the system of individual responsibility for each juror. This is not only a more equitable system, but discourages the criticism of compromise.

The only photograph I have in Newtown is one in a bathing suit . . . so, when I return to New York I shall go to a "wrinkle-proof" photographer for a serious picture. There are two other requests waiting and I might as well over-ride my allergy.

I shall be back in the gallery on September ninth and look forward to your visit during the months.

Sincerely yours,

egh-k.

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September 22, 1953

Mr. Lee H. B. Malone, Director
Museum of Fine Arts of Houston
Main and Montross Blvds.,
Houston, Texas

Dear Mr. Malone:

I am so sorry to have missed you (I presume you made the selection last week) during your call at the gallery. As you gathered, we were not open to the public and were not quite ready to receive distinguished visitors from museums, as most of our paintings were either in storage or tucked away in inaccessible places. We are opened officially today.

Unfortunately some of the paintings will not be available for the exhibition. The Kuniyoshi "Bouquet and Stove" had been purchased by the Wichita Art Museum, and although it is possible that Mrs. Navas will let you have it for the exhibition, it would of course be preferable to have something which is owned by the estate. One or two of the Marins had been promised previously to exhibitions organized some months ago, but we can arrange for substitutions. However, it would be much more advisable -- if possible -- to have some one appointed by you come in again when we are functioning in proper order, and can show you a wider selection of paintings including examples by Stuart Davis, Bernard Karfiol and Georgia O'Keeffe, as well as by the artists you selected. Also, we shall have our complete collection of American Folk Art in the gallery within the next week or two with the full variety of paintings, making a complete cross section of the field.

Since your show does not open until January 15th, it seems feasible that a more complete selection may be made. If no one is coming to New York in the interim, I shall be very glad to send you photographs from which you may be able to make your choice.

May I hear from you?

Incidentally may I send my best wishes to you for a very happy association with Houston.

Sincerely yours

EGH1a

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Mr. W. H. Armstrong, Director,
Walker Art Center,
1110 Lyndale Avenue, South,
Minneapolis 2, Minnesota.

copy of the announcement which will be sent to the mailing list. Needless to say, I am very eager to get your reaction to the plan.

I had hoped all summer that you would be a good son-in-law and would visit in Brookfield center so that I could see you and Mrs. Arnanson on my own home ground.

My best regards,

Sincerely yours,

It gave me great pleasure to read your letter of August 14th. I am very happy that you chose "THE NAME OF THE HUNTER" as I feel strongly it is one of Spencer's great pictures - and you know how I feel about Spencer.

Being a businesslike character, I am enclosing a bill, in duplicate - following your request.

egh-k:
encls.

Although I didn't get an official written invitation to serve on the jury, I am most well informed at this end and know that the third juror will be my good friend, Roy Newberger. You were picked three tough babies, but we are really interested in art and in American art.

I really look forward to the occasion, as I always have my eye peeled for new talent - even though my program for the future hasn't seen to incorporate this angle. In the event that you are not up-to-date with the current scene, I am enclosing a

(21)

original: - Henry Howard friend. It happens that Howard, quite early, had a decent collection of Rabbinic books. No doubt the same copies of Gels.

(2) On the choice of subjects for Art, you have a broader point of view & take into consideration. Although Protestantism naturally shunned the Gospel, it also put a gentle special emphasis on the Old Testament & all the its fighting spirit could find expression in terms of depicting this artist. In the New Testament you don't have so many good pictorial themes & the stories of the Saints are out.

— x —
I fear this is all my inadequate. I hope
to that I can do. But I will

do for better for you, I am sure.

With best wishes.

Sincerely yours

Paula.

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THE BRICK HOUSE
SOUTHERN ACRES
SHELBOURNE, VERMONT

SEPTEMBER 22, 1953

DEAR EDITH:

FURTHER TO THE LETTER FROM MISS PAULINE A. PINCKNEY WHICH I SENT TO YOU BEFORE I LEFT FOR SCOTLAND AND IN WHICH SHE ASKED FOR CERTAIN OF OUR CIGAR STORE FIGURES, I AM ENCLOSING THE 8 X 10 GLOSSY PRINTS OF THE INDIAN WITH PAPOOSE AND THE INDIAN WITH GUN. AS YOU SUGGESTED I AM ALSO SENDING THE TURKISH WOMAN. MISS PINCKNEY ALSO SAID THAT SHE WOULD DO SOME RESEARCH ON OUR GEORGE WASHINGTON SHIP'S FIGUREHEAD IF SHE COULD HAVE A PRINT OF THAT TOO. YOU SUGGESTED THAT THESE PRINTS BE SENT TO YOU AND THAT YOU WOULD INCLUDE THE INFORMATION YOU FELT WAS BEST IN EACH CASE.

WHILE I WAS IN SCOTLAND, A DECOY EXPERT VISITED THE MUSEUM AND SPOKE WITH DAVID WEBSTER ABOUT MANY OF OUR DECOYS. ON A SEPARATE SHEET I AM LISTING THE INFORMATION HE LEFT.

LARGE PHOTOGRAPHS HAVE NOW BEEN TAKEN OF ALL THE ITEMS YOU TOOK NOTES ON WHEN YOU WERE HERE THE LAST OF JUNE, AND AS SOON AS THESE ARE SORTED, THEY TOO WILL BE SENT TO YOU.

AFFECTIONATELY,

Edith

P.S. THE 4 PHOTOGRAPHS MENTIONED IN PARAGRAPH 1 ARE BEING SENT TO YOU UNDER SEPARATE COVER.

MARSHALL HOUSE



YORK HARBOR, MAINE

August 20, 1953.

Dear Mrs. Halpert:

Your interesting letter dated August 7 reaches me only this day. It deserves a better answer than I am able to send you. The man to give you a proper and detailed answer is Professor Harry A. Wolfson. His address is Widener Library, Cambridge 38. Do write to him. I trust he enjoys answering letters.

In any case I can only say the following:

- (1) Regarding the Hebrew Seals. As we heard the clergy from the Reformation onwards suppress the Word of God in the

Mrs. Edith Halpert - 2

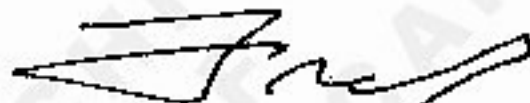
September 17, 1953

I expect to get after the catalogue in short order. It may be necessary for me to come on and see Sheeler, but if I can manage without a trip east it will be so much the better from the point of view of my work here; there is a great deal to be done.

I do not think we should consider the Florida showing as part of our Exhibition. It would be too soon to get out the catalogue and it raises a problem of participation which would certainly upset Nat's plans. The show should begin here.

I look forward to hearing from you, then, in the near future.

Cordially,



Frederick S. Wight
Director of the Art Galleries

FSW:CJ

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authenticity of the material that you select, together with the factual data you incorporate.

Sincerely yours,

Miss Pauline Pinckney,
113 Graham Place,
Austin, Texas.

Dear Miss Pinckney:

Mrs. Carlisle has just sent me a copy of her letter addressed to you on August eleventh.

Indeed, I shall be delighted to send you all the data as soon as the photographic record is made. I have a complete record book of all Mrs. Webb's folk art - including, of course, the other three areas.

Is there any likelihood that you will be in New York before you get the manuscript completed and the final illustrations selected? In addition to those that you selected, there are a number of most unusual cigar store figures in my collection. Unfortunately, I have no duplicates of the photographs and cannot repeat the master book. Also, in my own collection, there are several unique cigar store Indians which like any I have seen before. If you wish, I could send you photographs of these when I return to New York right after Labor Day.

I am very happy that you are planning this publication, as I have always been enthusiastic about your writing and the

ugh-k.

September 29, 1953

Mr. Edward J. Gallagher, Jr.,
3501 Ednor Road
Baltimore, Maryland

Dear Mr. Gallagher:

A catalogue of the present exhibition is enclosed, and I hope that you will have occasion to see this superb collection of paintings and sculpture.

I cannot tell you how distressed I am that I could not have the privilege of spending some time with you. The day you arrived I was on my way to Philadelphia to be present at a consultation regarding my mother's condition and there was no way of postponing the trip. I am sure you will understand. Subsequently I tried to reach you at the hotel -- on three or four occasions -- but was unsuccessful. I did so want to hear about your European trip and also wanted to get some advice about American exhibitions abroad. Are you planning to be in town in the near future? Do come in.

My best regards.

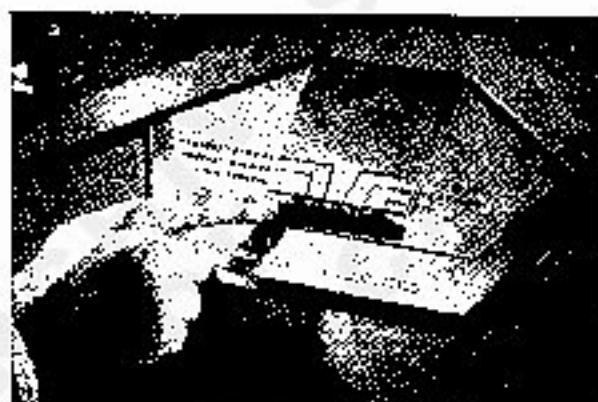
Sincerely yours

EGH:la

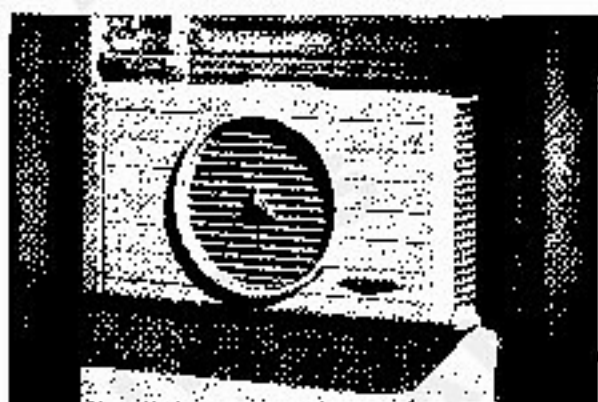
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- ☐ "How to Sleep Cool When It's Hot"

brand-new *Quick*—a Reader's Digest-sized fortnightly news-and-picture magazine with such contributors as *Christian Science Monitor* Editor Erwin Canham and Radio's Martha (Meet the Press) Rountree. By printing *Quick* on the *Inquirer's* own gravure presses and taking no ads, Publisher Annenberg hopes to avoid the high costs that killed *Quick*, estimates he can break even with a 1,000,000 circulation.

This is the second new venture for Publisher Annenberg in six months. Last January, he paid close to \$1,000,000 for Manhattan's *TV Guide*, now puts out 14 regional editions for major cities all over the U.S. Primarily a detailed program listing, *TV Guide* also runs articles and features, has done well enough since it started to help finance its own expansion.

The Plaque. Of his \$25 million publishing empire (Annenberg's conservative estimate), which also includes *Seventeen*, *Daily Racing Form*, *Morning Telegraph* and *Official Detective Stories*, Annenberg says proudly: "Everything's in the black." He runs the empire from his cavernous, richly decorated *Inquirer* office, where he sits in front of a small bronze plaque engraved with the words: "Cause my works on earth to reflect honor on my father's memory." One memory of his father, the late Moses L. ("Moe") Annenberg, that lingers in U.S. history is a three-year prison term for evading \$1,217,296 in income taxes. That part of the memory, says son Walter, "has been like a whip on my back." The Moe Annenberg that Walter remembers and reveres was a self-made immigrant from East Prussia who started out as a newsboy, became the Hearst chain's circulation director, and left to build a publishing empire on the cornerstone of a racing-wire service he fondly called the "A.P. of racing news."

Fully confident that his only son would carry on after his death, Moe Annenberg (who also had seven daughters) paid more than \$13 million in 1936 for the respectable Philadelphia *Inquirer*. Walter, who went to the University of Pennsylvania's Wharton School of Finance, started out with his father in the bookkeeper's office, countersigning checks so that he could see where the money went. When Moe Annenberg bought the *Inquirer*, Walter became his father's assistant to learn his editorial and circulation tricks. Walter, who still knew more about art than the newspaper business, suggested that the *Inquirer* run a four-color reproduction of a Matisse painting in the Sunday pictorial section. Moe Annenberg said no, taught Walter a lesson in practical publishing by running instead Cassilly Adams' bar-room favorite, *Custer's Last Fight*, which brought in a flood of requests for reprints.

Start & Stop. When Moe Annenberg was sent to prison in 1940 (he died a month after his parole in 1942) and Walter had to take charge, he quickly proved that he knew the difference between Matisse and Adams. Against the stiff competition of Robert McLean's *Evening Bulletin* (circ. 693,104—"In Philadelphia nearly everybody reads the *Bulletin*"), he kept the *Inquirer* growing,



PUBLISHER ANNENBERG
A whip on his back.

started *Seventeen*, a fashion magazine for teen-agers. (He also decided that two movie magazines, *Radio Guide* and *Click*, a picture magazine, ate up more hard-to-get paper than they were worth, killed them.) While the *Bulletin* added readers with its quiet, unexcited coverage, the *Inquirer* picked up its own circulation by digging itself deep into Philadelphia civic life, in 13 years has almost doubled its circulation.

Annenberg started an annual music festival, took over the Philadelphia Forum, gave scholarships in his father's name to college students, bought the city sports Arena and, two months ago, a black-square piece of property in Penn Center (Trax, June 1) to build a community transportation center. At New Jersey's Peddie School, where he prepared for college, Publisher Annenberg proudly recalls that his classmates voted him "most likely to succeed." But, adds he modestly: "I started with an awful lot handed to me."

Discovery

When the Democratic National Committee put out the first issue of its *Democratic Digest* last week (TIME, July 13), Editor Clayton Fritchey explained that one of its main objectives was to help "redress the imbalance of... the one-party editorial pages" in the U.S. press. No sooner had the first issue hit the stands than the *Christian Science Monitor's* Washington Bureau Chief Roscoe Drummond made a revealing discovery. Wrote Correspondent Drummond: "What one-party press is Fritchey talking about? More than half the cartoons [criticizing the Administration] and the clear majority of the editorial quotations... are from Republican newspapers. Could it be that the *Democratic Digest* is accidentally and unwittingly bearing evidence that the 'partisan' press is devoting itself substantially to nonpartisan appraisal?"

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but both Musya and I decided to indulge him in it and make no emphasis on the event. We had an intimate, gay evening and he was on top of the world. Musya is also feeling better and we plan a retrospective to celebrate his mature position in the art world. I hope that when this occurs you and Flossie will come to the party.

I am staying here until Labor Day and any further correspondence will reach me at the above address.

My best regards to you both.

Sincerely yours,

12. 1. 1911
9 Ridge Road
Brooklyn, New York
Dear Mr. [unclear]

It was very kind of you to write me. I am glad to hear that you are well and that you are still interested in the art world. I am sure that you will find the information I have given you very useful.

egh-k.

I am sure that you will find the information I have given you very useful. I am sure that you will find the information I have given you very useful.

I am sure that you will find the information I have given you very useful. I am sure that you will find the information I have given you very useful.

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no emphasis on the event. He had an intense, gay evening
and he was on top of the world. I hope that when this comes
out and we plan a retrospective to celebrate his mature pe-
riod in the art world. I hope that when this comes out
and I'll be able to come to the party.

August 6, 1953

I am staying in the hotel until later in the day and any further correspondence
please send me at the above address.

My best regards to you both.

Sincerely,
Cecilia

Mr. S. C. Williams,
9 Ridge Road,
Rutherford, New Jersey.

Dear William:

It was good to hear from you. I was amused by some of your
questions. You sound like a man in the 90% tax bracket and
I sincerely hope that you do belong in that category, as it
will prove that medicine and literature do pay off.

However, I would not be concerned about the tax situation.
All that you could be charged is the capital gains tax of
20% on the profit. Do you remember what you paid for this?

Indeed, I would be interested in a number of your paintings
as you know how passionate I am about Demuth's work (you see,
I am less businesslike than you). Unless you are in a great
hurry, why don't we let the matter ride until early September,
when I shall return to my artistic life. The sage advice
would be to wait until I get a crack at them as I am known to
pay the highest prices for Demuth and am his greatest enthusi-
ast among the dealers.

The last time I saw the Sheelers was on the occasion of Charles'
70th birthday. I wanted to give him a big party, but he has an
old age fixation - which you know - and which is quite absurd.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The book is to be distributed as a limited edition of 1000 copies. It is available for your October show, since the manuscript is in the process of retyping and no arrangements have been made with a printer as yet. Jack Kern is on his way to the printer's to see the proof of the book. I will have it back home and pass it on to you as soon as it is ready. I am sorry that I cannot do more to get it into the hands of the public before the end of the year, but it is possible it will be ready for your Santa Clara exhibition when it will be really most effective.

Mr. Jerry Bywaters, Director,
Dallas Museum of Fine Arts,
Dallas, Texas.

Dear Jerry:

Thank you for your very nice letter and for the kind words to Sister Halpert. I will be in New York shortly to try on appropriate habits, since it seems like an excellent suggestion to break down some of the brethren we know about. I am sorry that I cannot do more to get it into the hands of the public before the end of the year, but it is possible it will be ready for your Santa Clara exhibition when it will be really most effective.

Unfortunately, the big Harnett book is just out of California collector and I am wondering whether a book of just the smaller paintings will be effective enough, not quality-wise of which I am very certain - but important. I am planning to be in New York the latter part of the month and shall go over the material, now that all the other pictures are back to see whether I would feel completely happy about a private show with all the pictures, and probably unavailable, out of my group. Would you consider borrowing some of these that I might indicate - probably all in all - to supplement what I have?

As I explained to you, without having a list of the pictures that are in the Frankenstein exhibition, I am somewhat at a loss. Perhaps by this time you have the necessary data, since the exhibition has already been held in New York in my absence and there must have been a catalogue or a listing of some sort. I explained how I feel about the whole situation and am not in a fighting mood after four weeks communing with nature. I feel just too kind to hurt the flea, A. F.

egh-k.

Cowan

August 7, 1953.

Dear Charna:

When I returned from a trip through Maine and a quick stopover in Boston, I found your letter.

I am sorry that I appeared so vehement in my previous note. Everything seems to be completely straightened out, as William Teal and I have had correspondence and agreed that the matter should wait until we really develop our plans in greater detail. There are daily additions to the story, as you probably hear from Boris.

I am so glad that Alan enjoyed his visit and I would love to have you and Spence visit me here. As both of you are occupied, I suppose it is silly to make a set date, but I plan to be here until the end of the month - with an occasional dashing trip to New York. So, pick your own time and phone me at Newtown - the number is Garden 6 - 4508. It would be such fun to have you here.

Sincerely yours,

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B. F. HEASTAND COMPANY
86 THIRD STREET
SAN FRANCISCO 3
CALIFORNIA

September 17, 1953

Downtown Gallery
32 East 51st Street
New York, New York

Attention: Mrs. Helbert

My dear Mrs. Helpert:

As I am planning on moving to an apartment in San Francisco after we sell our home in the country, I am thinking of disposing of some of my paintings.

As I say, I am only thinking about it but, as I purchased the Harnett and Kuniyoshi from you, I am wondering what they are worth and what commission you would ask for selling them for me.

I expect to be in New York in November but, as we may move at any time, I would like to have your figure so I can determine on what I might wish to do.

Sincerely yours,

B. F. Heastand
B. F. Heastand

EDM:AP

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TELEVISION AFFILIATE
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San Francisco Chronicle

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FIFTH AND MISSION STREETS

SAN FRANCISCO 19, CALIF.

GARFIELD 1-1112

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KRON-FM

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ter. As you know, I propose to keep my files going for a possible second edition and supplementary publications.

I have never run across the stolen "Meerscham Pipe." There was a still life with the Times which I once saw in the home of a lady I knew as Mrs. Helen Haines Herbert in Philadelphia, and this seems to click with the one you say now belongs to M.B. Neumann. I want to keep tab on these changes of ownership and should therefore like to have Mr. Neumann's address. It isn't, by any chance, our old friend, J. B. Neumann?

Best regards



By the way, Ken Slaughter has gone to Los Angeles, and I believe he sold his Harnett down there.

September 4, 1953

Dear Mrs Halpert:

We wish you every success in your new plans. They sound as exciting as you intimated when you wrote this summer.

They truly sound wonderful, and as usual we shall follow with interest whenever we read about your undertakings.

We hope that the Alan Gallery will have all the continued support that you have started. We shall, in fact, feel that we are part of its start.

Summer out here has been quite warm, but not as warm as the reports are about the east. Once again we hope to go to New York this winter, and if and when we do we will have both places to visit.

But we still feel that New York is with us whenever we look at the paintings you sent us.

We will always be grateful for them.

Sincerely,

Martin L Weiss

Martin L Weiss

407 South Hope St
Los Angeles 17
California

September 23, 1963

Mrs. L. Corrin Strong
American Embassy
Oslo, Norway

Dear Mrs. Strong:

Now that I am back from my vacation and am about ready to open the gallery, I have become picture-minded once again. Naturally, I am very curious about the collection of paintings sent to you, and how they look in your new home. Wont you please let me know.

I should also like to know whether you agree that it would be an excellent idea to publicize the fact that there are American paintings in an American Embassy abroad. If you approve of the idea, I shall communicate with Porter McGray at the Museum of Modern Art and between us we can draw up something of interest for your approval. Naturally we shall do nothing without consulting with you.

It may amuse you to learn that I was swimming in the Angell's pool this summer. We had a severe drought in Newtown and I was delighted to accept an invitation from Diana Tead who had permission to use the pool on occasion.

I hope you are enjoying your new home and that I shall hear from you shortly. My very best regards.

Sincerely yours

EGH1a

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

August 6, 1953.

Mr. Robert Carlen,
323 S. 16th Street,
Philadelphia 2, Pennsylvania.

Dear Bob:

I have just returned from a long trip through the State of Maine, calling on my artists - past and present - and I found your letter.

While I have a vague recollection of the two pictures referred to in your letter, would you be good enough to send me snapshots to this address, so that I can revive my memory. The "Discus Thrower" sounds a little corny, but I shall be very glad to consider it.

How about coming up this way on one of your trips?

Sincerely yours,

ogh-k.

August 27, 1953.

Dr. Paul Sachs,
Marshall House,
York Harbor,
Maine.

Dear Dr. Sachs:

I can't tell you how grateful I am to you for writing me during your vacation. I am equally grateful for the information you gave me and shall write Professor Wolfson immediately, particularly since you state that he enjoys answering letters.

I hope you and Mrs. Sachs are enjoying your stay in York Harbor. I passed it two weeks ago en route to visit John Marin in Addison and the country is truly superb in that locale.

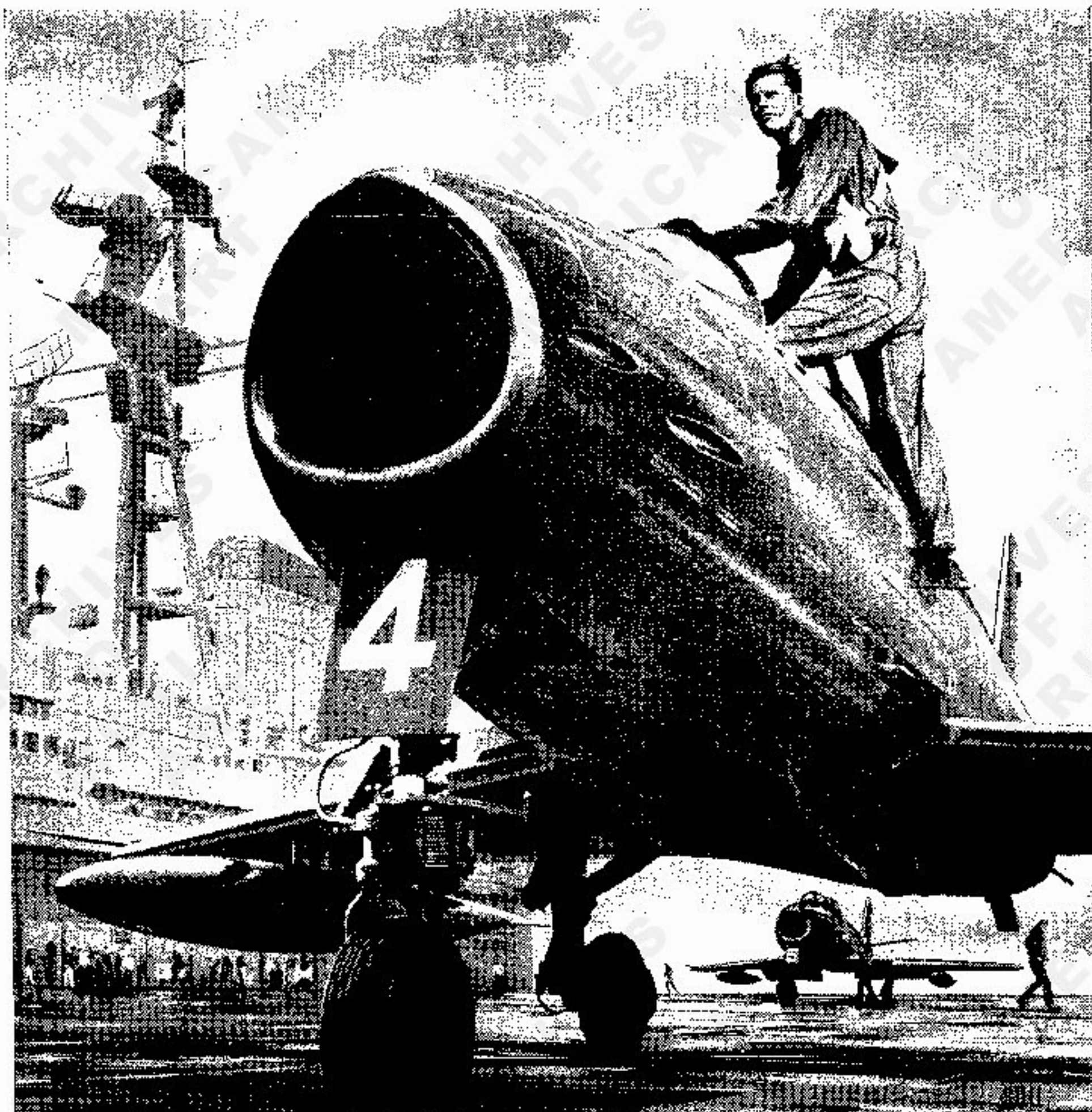
My best regards.

Sincerely yours,

egh-k.

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FJ-2 FURY JET

for the U. S. NAVY...another product of
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NORTH AMERICAN HAS BUILT MORE AIRPLANES THAN ANY OTHER COMPANY IN THE WORLD

August 7, 1953

Mr. Allan McNab, Director,
University of Miami,
Coral Gables 46, Florida.

Dear Mr. McNab:

It was nice to hear from you.

Since your Harnett show doesn't open until March fifth, there is sufficient time to discuss the matter further. I am waiting to see the inclusive list of pictures in the Frankenstein show before I commit myself fully.

At the moment, as you see, I am in Connecticut and feel very unbusinesslike - working only when the deadline prods me in an uncomfortable place. Thank God for March!

Sincerely yours,

egh-k.

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September 29, 1953

Mr. A. T. Daniels
2122 Lyndale Avenue So.,
Minneapolis 8, Minn.

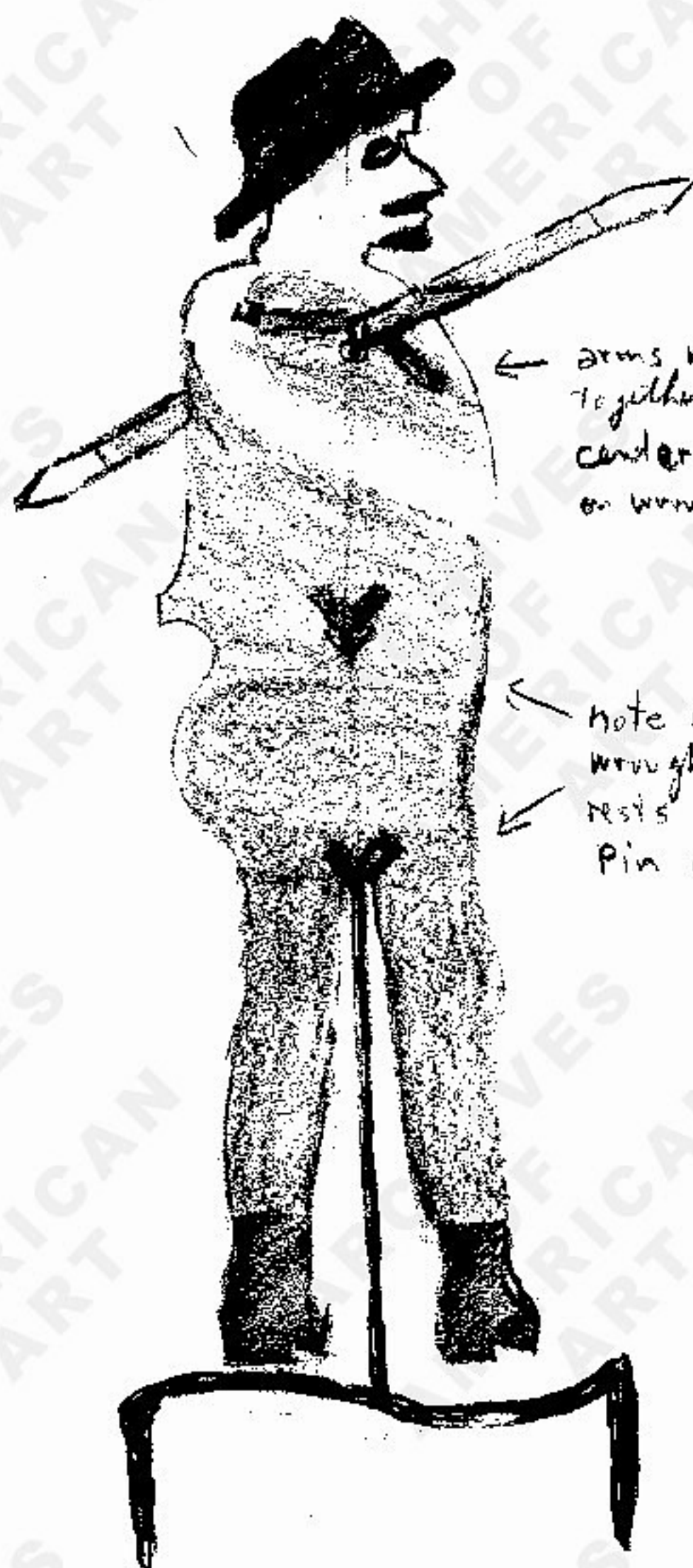
Dear Mr. Daniels:

The photograph of your Harnett arrived and
I am most thankful for your cooperation in
sending me the print for my records.

Sincerely yours

EGH1a

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.



5'10" tall

$\frac{7}{8}$ " thick pine

16" wide

each whirling
arm 16" long

← arms mounted
together through
center with rod,
on wrought iron braces

Man can spin
on center prong
and face wind

← note interesting
wrought iron
rests for center
pin.

Arms spin
in wind

original old
black, blue,
and red paint
on areas shown
here

Two board
construction

Wrought iron base
is serpent shaped
for stability,
Has two prongs
to go in ground,
one goes up through
center of man

FRANK PERLS GALLERY

September 30, 1953

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

*Dear friend, I have
been so busy but I will
sit down with my accountant
next week and figure out
what I owe you. Frank*

Dear Edith:

We have shipped to you today, via Denver & Chicago, prepaid
two crates containing the following:

Crate #1 William Zorach, Torso, Bronze

Crate # 2

Stuart Davis	#89	✓ Street Signs
Ben Shahn	#9	✓ Photographer's Window
	61	✓ Beardsley Ruml
	67	✓ Wilkie Headquarters
	122	✓ Perspective of Cells
	124-C	✓ Policeman
	247	
Jacob Lawrence	#11	✓ Photos
Kuniyoshi	170	✓ Girl with Ribbon in Hair
Ben Shahn	117	✓ Front Porches — sold - cr.
	120-K	{ Pages of Studies
		{ Study # 3
		{ Study #2 (Suzanna and the Elders)
		{ Study #1 (Mother and Child)
Stuart Davis	12	Arch #2, Litho
	11	Place Padeloupe #1
	9	Hotel De France
	5	Hotel Cafe
	1	Rue Echaude
Kuniyoshi	32	Four Nudes
	23	Girl Dressing
	48	Circus Girl
	000	Circus Performer
	40	Wire Walker #1
	34	Girl at Table
Ralston Crawford	2	Black and Red

(you will also receive by mail: Phoenix, #'s 30, 9
Triple Dip, #'s 8, 26, 28.

350 NORTH CAMDEN DRIVE, BEVERLY HILLS, CALIFORNIA • GRESTVIEW 5-5217

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Dear Edith, Just received this today and ofcourse I would not even be qualified to answer or should say review this. Would you like to and shall I say so or would you like to answer this for me and say that you would like to do it.

Record day yesterday over four hundred. Try and drop me a line before the end of the week. Hope all goes well with you and I did say didn't I that I would love to fill out my collection of chalk animals etc. These are very important. Have had no other letters of interest except for thousands of coverlet. Love to you.

Aff.

Aug. 5 [1953]

Elletto

we didn't get to Menhegan this time. I still want to make that trip, after all the wonderful things you said about the place and I do love the Tams.

I am planning to be in town Tuesday noon and will stay over until the 3:30 on Wednesday. If you have anything you want to discuss with me, I will be at your service. I hope that you are getting completely organized and that everything is going through to your satisfaction.

As ever,
John J. Ross

P.S. Lawrence sent me a copy of the publicity release and last night I got an idea, with which you might agree. How about using this release as the announcement to the entire mailing list? It would be a novel form and would tell the story more completely than any printed card that we could conceive. We could head it "Press Release".

Of course, it could be mimeographed or printed, rather than mimeographed, so that it would be clear. Colored paper could be used to make it more suggestive of a relation release.

Please let me know what you think of this.

P.P.S. I am enclosing a letter which you might want to answer.

*** Letter from Frank J. Ross, Jr.,
Department of Art,
College of Fine and Applied Arts,
University of Illinois,
Urbana.

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copy of the announcement which will be sent to the mailing
list. Needless to say, I am very happy to see you
then to the plan.

Mr. H.H. Arnanson, Director,
Walker Art Center,
1710 Lyndale Avenue, South,
Minneapolis 5, Minnesota.

I had hoped all summer that you would be a good sort-of-
see him I said so when he left to see
you and Mrs. Arnanson on my own home ground.

My best regards,

Dear Harvey:

Sincerely yours,

It gave me great pleasure to read your letter of August 4th.
I am very happy that you chose "THE WAKE OF THE HURRICANE",
as I feel strongly it is one of Spencer's great pictures -
and you know how I feel about Spencer.

Being a businesslike character, I am enclosing a bill, in du-
plicate - following your request.

W-ago
alone

Although I didn't get an official written invitation to
serve on the jury, I am kept well informed at this end and
know that the third juror will be my good friend, Roy New-
berger. You sure picked three tough babies, but we are really
interested in art and in American art.

I really look forward to the occasion, as I always have my eye
peeled for new talent - even though my program for the future
doesn't seem to incorporate this angle. In the event that you
are not up-to-date with the current scene, I am enclosing a

HARVARD UNIVERSITY
DEPARTMENT OF SEMITIC LANGUAGES AND HISTORY
CAMBRIDGE 38, MASSACHUSETTS

Widener 45
Aug. 31, 1953

Miss Edith G. Halpert
The Downtown Gallery
New York 22, N. Y.

Dear Miss Halpert:

The Harvard seal does not contain Hebrew letters. Of the seals of the older institutions of learning, only those of Yale and Columbia contain Hebrew letters. In the histories of these institutions, you will undoubtedly find all that is known about the origin of their seals.

Offhand I should say that the use of Hebrew letters in these seals is somehow connected with the fact that in seventeenth, and even eighteenth, century scholarly books, printed in Europe, quotations in Hebrew were quite as fashionable as those in Latin and Greek.

Sincerely yours,

St. Wolfson

UNIVERSITY OF MIAMI
CORAL GABLES (UNIVERSITY BRANCH) 46, FLORIDA

LOWE GALLERY

ALLAN McNAB, *Director*

September 28, 1953

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I want to thank you very much for making available to us the splendid group of Harnett and I know that it is going to add very considerably.

Please do not be concerned, as I will respect your wishes on keeping yours in an entirely separate group from the others. I think this can be achieved by hanging them on the entrance wall, adjacent to your favorite portrait-- which, by the way, I am leaving to you in my will!

It is nice to know that you are going to come to Florida and I look forward to it very much.

For your information, the date on Harnett is March fifth to twenty-fourth. I will get in touch with you again about shipping the pictures.

Sincerely yours



Allan McNab
Director

AMcN:gc

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CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

August 11, 1953

Miss Edith Gregor Halpert
Eden Hill Road
Newtown, Connecticut

Dear Edith:

Oy! did I have fun. And what results. Not only did I arrange for six one-man exhibitions of photographers in England and France, but I also took quite a number of photographs ~~for sale into~~ *which make into* six photographic stories, ~~that~~ really satisfied me.

When I got back I found a letter from Peter Fink, whom I have met several times, as he worked for Lelong's, and Earle Ludgin, about a year ago ~~who~~ suggested he show me his work. I liked it and have marked it for some future exhibition, but that won't be for at least a year and a half or two. It is just a small gallery off the lobby that I have for photograph exhibitions, and I've been concentrating on one-man shows accommodating 50 or 60 pieces rather group shows which, in my opinion, don't give the spectator a good enough idea as to a particular man's capabilities.

How about meeting me in Woodstock this coming Saturday or Sunday? I'd love to see you. Fly to New York tomorrow and will come up to Dick Florsheim's on Friday night, and as there will be the usual kind of "poddy" by the Woodstock Wolverines and I am not drinking these days, it would be a lot of fun if you and I could sit and "Shmoos."

I'm tickled to hear that your reorganization plan has gone through. Come next winter and I shall come by to see you with your feet on the desk. I don't believe it. To relax that much you'd come out of character!

Do try to make Woodstock this weekend.

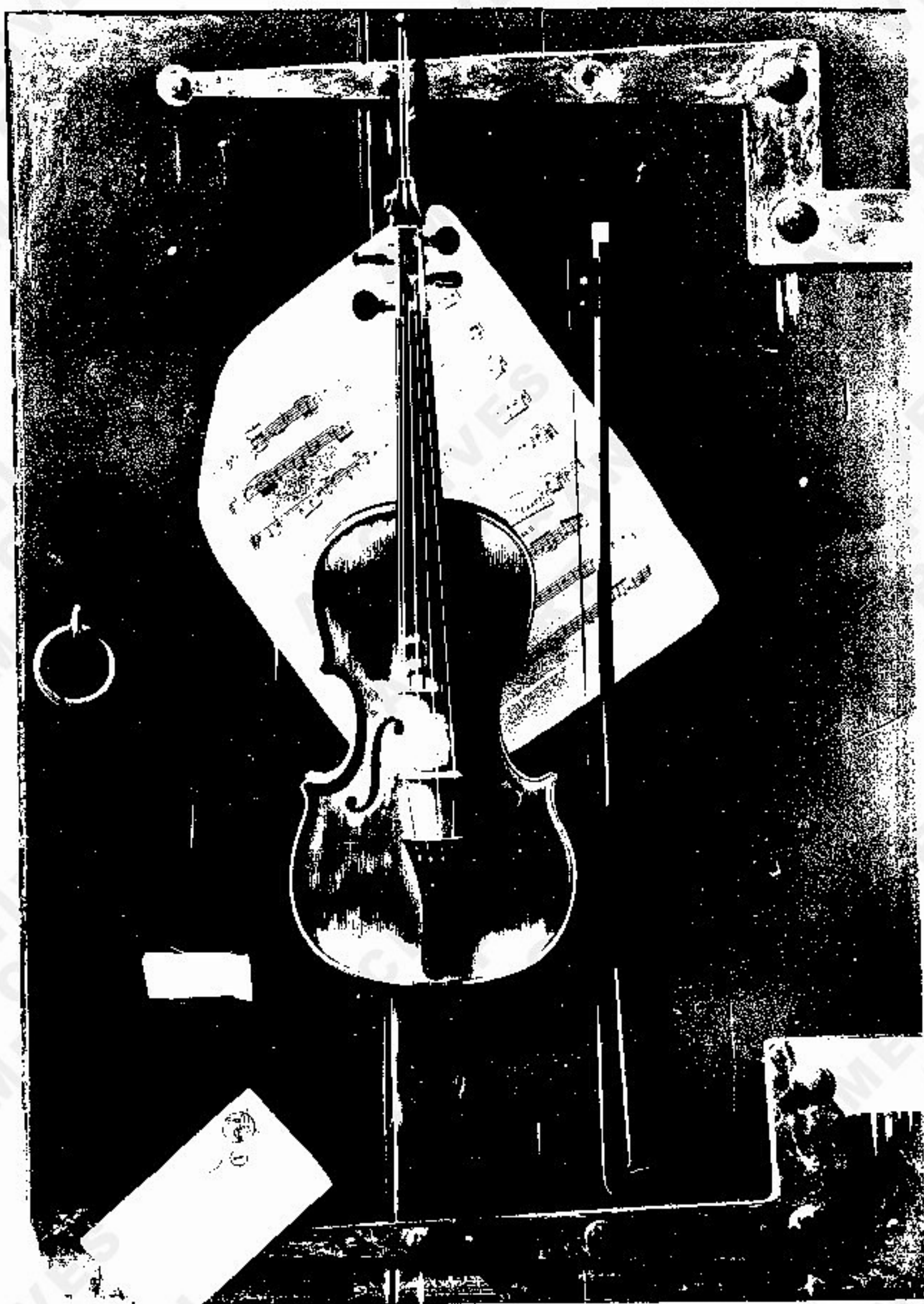
Affectionately,

Pete

PJP:ejr

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For to experience information regarding sales to retail
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to establish a relationship with the builder or with a
particular firm, if one is to be successful in the
home building business.



654 MADISON AVENUE

SUITE 907

NEW YORK 21, N. Y.

September 14, 1953

The Downtown Gallery
43 East 51st Street
New York, N.Y.

Gentlemen:

I would like to get a copy of the photograph
of the painting "To Edwin Booth, 1879".
Painting is supposed to be by Harnett but
actually I believe, by Brooks. The copy which
I have has your paster on the back of it and
the No. 2344 - 9½" x 7½", glossy print.

This picture was given to me by Nelson Rockefeller
some years ago.

Sincerely,

A. Conger Goodyear
A. Conger Goodyear

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1) CHILD WITH PEPPERMINT STICK #1144; or 2) DRESSED FOR
POSING #1195.

There is another aspect to this request which I should
make known to you at this time. I am very much hoping that
our mutual friend, Robert Straus, will be able to select a
collector's sale exhibition of contemporary paintings to be
held here in the Museum from November 29 through December 15.
I believe it should have great merit to have Bob's well known
taste in selecting the show as a recommendation to possible
purchasers. After the show closes, we hope that people inter-
ested could borrow these to hang in their own home through
Christmas.

They should also arrive about a week in advance of the open-
ing for careful installation which means that the total period
of loan would run from November 21 through December 27. This
idea still depends to a large extent on whether or not Bob will
find the time to visit New York early enough this fall to make
the selection but if he should visit you and wish to choose any
of the above items that I have selected for the River Oaks'
show, I will be glad to release these to him.

This is really a wonderful city and I am thrilled to be here
and I count on your most generous interest and help as always.

Yours very sincerely,



Lee Malone
Director

LM/mj

cc: Mr. Robert Straus

P.S. I have your letter of September 22. I would welcome
photographs of alternate suggestions, especially by Kuniyoshi,
Davis and Marin. It is doubtful if I will be able to see you
again before January 15 but I know I can trust your good judge-
ment.

*How about the Kuniyoshi stills
Life of books and boxes? Jm*

ART DIGEST

116 EAST 50TH STREET • NEW YORK 22, N. Y. • PLAZA 9-7621

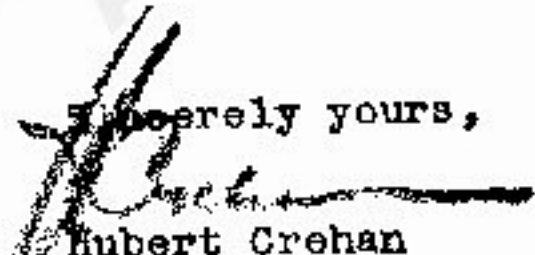
August 3, 1953

Edith Halpert
Newtown, Conn.

Dear Mrs. Halpert,

We have received a copy of Alfred
Frankenstein's AFTER THE HUNT on
William Harnett and other American
still life painters (1870-1900) for
review. We should ^{be} very glad to have
you write the review of this book
in one of the early issues of Art
Digest. Our space requirements are
about 300 words for this volume and
if possible we should like to have
the copy of the review by September
1. Please let me know if you can
manage to do this.

Sincerely yours,


Hubert Crehan
Associate Editor

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
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[REDACTED]

The Downtown Gallery
32 East 51 Street
New York 22, New York

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Dear Edith:

Curt Valentin has undoubtedly spoken to you by this time about the sculpture exhibition which I am holding here during November. I had planned to be in New York early in September to work on this; however, on my return from a summer trip, I found that my Board had plunged us into a tremendous fund-raising campaign which will keep me tied here until mid-November. Curt, very generously, agreed to help me put the show together.

I believe he has spoken to you about a piece by Zorach. I rather imagine that Curt has settled the selection with you. At least he said over the phone this morning that you had agreed to lend. If the selection is not determined, please use your own judgment. Interest in sculpture has been accentuated here by a half dozen or more recent important purchases.

I would like to have the pieces shipped by October 20. I will ask Budworth to pick up on Monday, October 19.

Could you send me as soon as possible the catalog data and the insurance valuation. Also the selling price.

All this, of course, is predicated on the theory that you can lend to the show. I sincerely hope that you can.

9-22-53

DSD/djb

Gratefully yours,

Dan
d.

president
R. P. Windfohr

director
D. S. Deffenbacher

P. S. Please send photograph for the catalog if you have one available.

[Oct. 1953]

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to Mr. Henry Dreyfus

FORTUNE portfolio "POWER"

Oil Convolutions

Steel - Croton

Meta Mold - 1952

Ore Into Iron

Catwalk

Shadow and Substance

Coal

Water

Tempera

Against the Sky a Web Was Spun

Industrial Forms

PO L
just
m
OFFICE OF DIRECTOR

THE MUSEUM
TEXAS TECHNOLOGICAL COLLEGE
LUBBOCK, TEXAS

August 25, 1953

Miss Edith Halpert
Newtown, Connecticut

Dear Miss Halpert:

Thanks very much for your letter of August 17th concerning the possibility of our securing Miss O'Keeffe for a speaking engagement. We were partially aware of the circumstances inasmuch as we had already discussed the situation with Jerry Bywaters but were most hopeful that something could be worked out in our behalf.

Our inquiry to you was prompted by numerous requests from local people about Miss O'Keeffe and her work, and also by the fact that Mr. Al Rosenfield, the Time-Life man in Santa Fe, had encouraged us to feel that she might be willing to come to the area where she first taught in the capacity of a lecturer.

The art situation in our area is now in such a formative stage that we believe we should wait at least another year before considering the various phases involved in presenting a show such as Miss O'Keeffe's. We deeply appreciate the consideration you have given us but unless we were prepared to go into this more fully than we are now, we feel we should hold this in abeyance until a future date. We will pass along to local interested parties the prerequisites for a successful show of Miss O'Keefe's works.

Yours sincerely,

W. C. Holden
W. C. Holden
Director

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September 21, 1963

Mr. William W. Thompson
10064 S. E. Stark Street
Portland 16, Oregon

Dear Mr. Thompson:

Thank you for your letter.

We shall indeed be glad to ship you a copy of the colored lithograph entitled "Box Car, Yellow and Black" by Halston Crawford. A bill is enclosed, together with the shipping receipt.

Sincerely yours

ESH1a

Maxim Karolik
Bellevue Avenue
Newport, Rhode Island
September 28, 1953

Mr. Stephen S. Kayser, Curator
The Jewish Museum
Fifthe Avenue at 92nd Street
New York, 28, New York

Dear Mr. Kayser:

Your letter of the 23rd is very interesting and I am in full sympathy with your plans but, unfortunately, the painting, "The Garden of Eden" by Erastus S. Field is now on exhibition somewhere in Europe. This exhibition was arranged by the American Federation of Arts. It contains paintings and water colors by American artists from 1800-1900. As I understand, it went to Germany, Italy and The Hague. It will return to the United States next April or May.

You can see now that it is impossible for me to help you, which I sincerely regret.

Wishing you full success in your endeavor, I remain,

Sincerely yours,

(signed) Maxim Karolik

P.S. I will call up Dr. Friedman and hope he will tell me more about your interesting exhibition.

For to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

PAULINE A. PINCKNEY
713 WEST 25 1/2 STREET
AUSTIN, TEXAS

This opportunity? Please
let me know. I shall be
most grateful to you for
your assistance in the
matter. I have just been
able to get a copy of Ware &
Prendergast's book - Too bad -
as it gives such a bad outlook
to such an interesting subject.

Sincerely,
Pauline A. Pinckney

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In closing, I do want to express my appreciation for all the kind remarks in your letter. It always gives me a great deal of pleasure to hear from you. I am, very truly,
Sincerely yours,
Lawrence Allen

Dear Mr. Preusser:

It was nice hearing from you.

I am glad that the two pictures are ready for shipment. These may be sent on as either Lawrence Allen or the porter will be at the gallery during the balance of this month and early September before we reopen. When I return and the pictures are there, I shall go over the records and send you a statement, together with a check for the balance, up to \$1,000.

I, too, am sorry that the arrangement had to stop, but it would have been unfair to demand the continuity with Charles Alan as he has a fabulous investment in just rebuilding and establishing his new quarters. It may also interest you to learn that two of the artists indicated a preference for a consignment arrangement earlier in the season. After 28 years of functioning, I find it very difficult to arrive at a method that will please everybody concerned, no matter how hard I have tried during this long period. The artist always feels, and such has been the tradition, that the dealer is exploiting him.

In my new arrangement I do not intend to discard my enthusiasms by any means and hope to be in a position to be far more helpful to all the artists than I have heretofore. Charles and I will work together and I look forward to exciting events in the future.

This could be for instance on the following bases:

Yearly you could select a one man show out of her most recent work against a 2000.- dollar guarantee to work next year. (Would such an exhibition not reach the \$4000.- dollars in sales (50/50 bases) than you could select the artist for permanent gallery stock. Sales above the 4000.- also of course on a 50/50% bases.

Perhaps such an arrangement would be of interest to you. The above mentioned figure of \$2000.- a year enables Coale to work wherever she wants in the way she wants and would relieve her of any further showings.

I am enclosing her latest clipping from the Christian Science Monitor which gives you some kind of impression of her drawings.

Might you be interested to look
more into Miss van Gent's talents
you can see nearly all her last years
work at the home of Mr. Henry S. Frances,
Gales Mills, Ohio. Mr. Frances is the
curator of paintings of the Cleveland
Art Museum and stores Corbin's work.

I will further be glad to supply you with other information, as you feel of importance.

If the case you are not interested to consider Miss van Gent's work would you be so kind to return the clipping.

not to publishing information regarding sales transactions, customers are responsible for obtaining written permission from both seller and purchaser involved. If it cannot be established that a transaction occurred, whether an actual or attempted sale, it is assumed that the information contained herein is false and the date of sale is null and void.

SANTA BARBARA MUSEUM OF ART

1130 STATE STREET
SANTA BARBARA, CALIFORNIA
TELEPHONE 7878

ALA STORY
Director

MARY OLDFIELD STEELE
Assistant Director

23 September 1953

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st St
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you very much for your letter of September 21st. I would like to have - let's say - about thirty drawings to arrive not later than November 15th. Our exhibition is going to open in December and I hope our Acquisitions Committee may select some.

Regarding the Folk Art Exhibition - please let me know approximately the cost of such an exhibition. I am afraid that to do it on a large scale in our McCormick Gallery, which is a room about forty by seventy-five feet, would be too expensive. Our other galleries, such as the von Romberg, which is twenty by thirty-eight feet, would probably be the right scale for a collection which we could afford to have shipped.

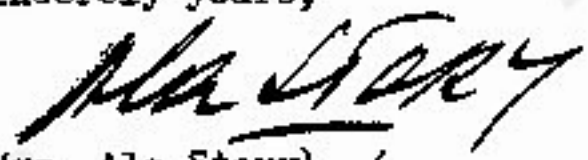
Please let me know as to the list of exhibitions you would select for us and I certainly hope that we can show a collection assembled by you - it would be wonderful if you could appear too and speak to us about a subject nobody knows more about than you - American Folk Art.

Dates for the Folk Art Exhibition can be spring or summer, excluding April and May, so let me know what would suit you as I can still rearrange our dates.

I enclose a catalog of our Fiesta Exhibition which was a huge success - I finished this show at the time when I saw you in the East. We had over 8,400 people within three weeks.

So many good wishes,

Sincerely yours,


(Mrs. Ala Story)
Director

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August 17, 1953.

Mrs. Elsie M. Schoonover,
740 Park Avenue,
New York 21, N. Y.

Dear Mrs. Schoonover:

Do you want me to write directly to Joe Kindig or do
you wish to take care of the matter?

For your information, the picture - of which he sent a
snapshot - is a copy of the Savage "The Washington Fam-
ily at Home" made after the very, very popular engrav-
ing which appeared as the result of the popularity of
the painting. I have seen dozens of copies in every
medium and I doubt whether Mrs. Webb would be interested
in having one of the many imitations, even though it is
executed by a Burnographer (isn't that a wonderful name!)

If you decide to write to him directly, please ask him
to send it to me for examination as I might be interested
in having it for some other purpose - not for a museum.
Otherwise, I shall do this directly.

Sincerely yours,

agh-k.

Warr. 7.
done for Major Simpson Dec 31, 1857 Philad
Wills & Hall 34x25 - Burnographer

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on both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
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The Mainichi Newspapers
Tokyo, Japan

Incidentally, I will be in charge of this coming exhibition therefore will you please forward your future correspondence addressed to Mr. Chuzo Moriguchi, Chief, Special Project Dept., the Mainichi Newspapers, Tokyo, Japan.

In closing, I wish to assure you once again that we will do everything within our power to lead the exhibition to a great success to meet with the efforts and expectations of you and Mrs. Kuniyoshi.

Sincerely yours,



CHUZO MORIGUCHI
Chief,
Special Project Dept.
The Mainichi Newspapers

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SAM JAFFE

August 25, 1953

Miss Edith Halpert
Downtown Galleries
32 East 51 Street
New York, New York

Dear Edith:

Someone in town is interested in buying our Pippin ("Old King Cotton"), which we bought from you many years ago.

I have no idea what we paid or what it's worth.

I would like to get from you a fair appraisal so that if we decide to sell it, I shall know what price to ask for it. I would appreciate hearing from you on this.

I hope to be in New York in October or November and I shall come and visit you.

Sincere personal regards,


Sam Jaffe

SJ:cg

8553 Sunset Blvd.
Hollywood 46, Calif.

*This painting was bought by
Mr. Ludwig Charrell 3/44 who
paid \$500 for 2 pty. Stock book
Price is \$300. (My Backupal 8200)*

740 PARK AVENUE
NEW YORK 21, NEW YORK

August 14, 1953

Dear Mrs. Halpert:

Mrs. Webb asked me to drop you a line,
as in the rush of getting away she didn't
have time, to thank you for your little note
telling her to take it easy and have fun.

The kidney infection had cleared up
and she seemed to be feeling pretty good when
she left but tired so let's hope this change
will do her a world of good.

She wanted you to know her address --

Gannochy Lodge
Edzell
Angus
SCOTLAND

Would it be too much trouble for you
to let me know if you think this burnt wood
picture Mr. King wrote her about would be
of interest to her. I have acknowledged
his letter to him telling him Mrs. Webb was
in Scotland and that I would drop her a line
about it and when I had word I would advise
him. Knowing how she relies on your judgment
I thought I would send it to you first.

Do hope you are fine and having a good
rest.

Best wishes,

Sincerely yours,

Elsie M. Schoonover
Elsie M. Schoonover

Shelburne Museum

DEAR MRS. HALPERT: I HAVE ANOTHER
LETTER TO YOU IN MY DICTATION BOOK,
AND SEVERAL PHOTOS AND LETTERS TO
BE SENT TO YOU, BUT WON'T BE ABLE
TO TRANSCRIBE THEM TODAY, SO RATHER
THAN HOLD UP ON THIS LETTER, I AM
SENDING IT OUT. I WROTE IT DAYS
AGO, BUT BY NOW THE PHOTOS HAVE
ARRIVED, AND I GUESS YOU ARE WON-
DERING JUST WHAT THEY WERE FOR.

SINCERELY,
LILIAN CARLISLE
MRS. E.G.

SEPT. 25 [1953?]

September 29, 1953

Mrs. J. C. Lawrence
The University Gallery
University of Minnesota
Minneapolis 14, Minnesota

Dear Mrs. Lawrence:

As you know we have been going through a reorganization program and for that reason did not unpack or check any of the stock that had been returned until the last moment. I have been so busy arranging the show that I did not have an opportunity to write to you before.

In going over the returns from the University of Minnesota we found that Sheeler's "Aerial Gyration" had been damaged probably during the exhibition as it could not have occurred in transit. Something must have been spilled on the surface and neither Sheeler or I dared to touch the canvas. We had Louis Pomerantz the restorer come in the other day to examine the painting and he thinks he can remove this defect for about \$75.

I am writing to suggest that you communicate with your insurance company immediately so that an investigator may come in to look at the picture and decide on the restoration.

We just reopened with a most exciting exhibition, a catalogue of which was sent to you several days. I wish you could see this group of "Masterpieces". When are you planning to be in town?

My best regards.

Sincerely yours

EGHla

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 21, 1953

Mr. Stanley Wolf
1 Shore Road
Kenilworth
Great Neck, L. I.

Dear Mr. Wolf:

Believe it or not, we are finally reopening the gallery as of September 22nd. You will receive the official announcement within the next few days.

I wanted to let you know that the Kuniyoshi Estate has released a number of the paintings and that I am now in a position to show you a selection, when you have an opportunity to come in. In any event, the exhibition is really terrific and I am sure that you and Mrs. Wolf will enjoy the new examples on view.

I look forward to seeing you.

Sincerely yours

EGHla

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Life

August 6, 1953.

Miss Dorothy Seiberling,
14 West 49th Street,
New York, N. Y.

Dear Miss Seiberling:

About a week ago, one of your researchers phoned me in connection with a Peto photograph and told me that you were planning a story on Harnett and his followers. After several museums got in touch with me to ask for additional paintings for the show contemplated, I realized that the angle on Harnett is to be a departure to some degree.

So that the records may be kept straight in connection with the discovery and development of Harnett and so that no mistaken statements appear in LIFE, I shall send you the two catalogues of exhibitions held at The Downtown Gallery - one in 1939 and one in 1952, together with a chronology of events to help in the research work. This is all factual material that I think you will want.

I shall be in New York next Tuesday afternoon and a good part of Wednesday, when the material will be sent to you by hand and when I will be available if you want to call me. I know you will not wish LIFE to print any distorted facts.

Several weeks ago Mrs. Storey and Miss Mallon were here and told me that you had visited in Redding. If you come up this way again,

August twenty-eighth,
1 9 5 3

Mr. Millard Sheets,
Los Angeles County Fair,
Pomona, California.

Dear Mr. Sheets:

In my eagerness to let you have the best paintings available,
I included Kuniyoshi's "Amazing Juggler", the last painting
he produced.

For our opening show this painting is a must, since we want
to have the outstanding example by each artist. I note
that your exhibition closes on September fourth and I won-
der whether some arrangement could be made to pack and ship
this picture separately in advance of the others. I can't
tell you how grateful I would be to you for performing this
feat and I can promise that next year functioning in The
Downtown Gallery will be much less confused and will be on
a par with the typical routine we followed in the past.

As you know, there were radical changes made and with all
the moving of paintings from one gallery to another, re-
building, etc., everything was reminiscent of the San Fran-
cisco earthquake.

I hope the exhibition was a great success.

My best regards.

Sincerely yours,

egh-k.

CINCINNATI MODERN ART SOCIETY

EDEN PARK - CINCINNATI, (6) OHIO - CHERRY 6139

August 27, 1953

Mrs. Edith Halpert
Newtown, Conn.

Dear Mrs. Halpert:

I have been informed that you have been traveling in Maine and that you would soon return to Connecticut and answer my letter of August 6th in which I request the loan of the following paintings for our October 9 through November 10, 1953, exhibition A SELECTION OF AMERICAN PAINTINGS:

- ✓ NOLAN P. BGLAP by Demuth
- ✓ THE FOG LIFTS by Marin
- ✓ NEIGHBORS by Sheeler
- ✓ ABOVE THE EXCAVATION
- ✓ MAKE OF HURRICANE
- ✓ CEMENT MIXER by Spencer

Walter Walker

Peggy Crawford has written that you may not be able to lend the three Spencers, that you are planning an exhibition of his work to travel. Please let me know if this is true. I have been thinking of a Spencer exhibition in January, sponsored by the Museum. Would the exhibition be available at that date? If not, when? I hope to hear from you soon.

Sincerely,

E. H. Dwight

Edward H. Dwight

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the
mayo
hill
galleries

and
distinctive gift shop

Delray Beach, Florida

Thomas A. Gaglione, Manager

9/10/53

Hi Sweetie: -

Finally got my hands on
the negatives!! I

Also discovered the buscom
hit the nylon box was so cozy
with — an making delivery —
in person —

Not that I received an
announcement — but —
how is our super-duper
colossal American Study of Art
doing? —

Lone Pomason

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"Reminiscences of Olden Times"	(photographs)
"Ye Knights of Old"	"
"Still Life with Bust of Dante"	"
"Still Life with Hard Roll"	"
"Still Life with Turnips."	"
"Still Life"	Collection of Stephen Clark.
Untitled (1888)	(photograph) John Hedges, Philadelphia.
Untitled (1888)	(photograph) Earle & Sons.
"Still Life"	Collection Mrs. Bernard Trapp.
"For Sunday's Dinner"	Collection of Joann Kolodny.
"An Evening's Comfort"	Paul Magriel.

I shall be most grateful if you will send these to me or if you think it would be simpler, I shall write directly to the owners, where I know the addresses, and will inquire of you for the balance.

Incidentally, in your travels have you come across a painting entitled "The Meerschaum Pipe, 1878" painted on academy board, size 7 1/2 x 10, signed and dated lower left? This painting - of which I have a very poor photograph taken by an amateur - was stolen from the gallery about 1941 or 1942. While it would be much too late to make any claim at this time, it would be fun to find out where it ended.

Also, can you advise me whether the "Still Life with the Times", now owned by M. B. Neumann, was formerly in the collection of Mrs. William Herbert of Mt. Airy, Pennsylvania.

Within a few days I shall send you a photograph of a new painting I have just recently obtained from Germany - one of the Munich series. There are several other items which I think will be of interest to you and which I shall dig up on a colder day. I hope that California is neither as dry (and I don't mean sea) nor as miserably hot as the East.

Sincerely yours,

September 28, 1963

Mr. Fred Baum
230 Park Avenue
New York, N. Y.

Dear Mr. Baum:

In going through some old records in the safe,
I came across the attached. No doubt you want
this to be retained with the other papers. I
am therefore enclosing it.

In any event, we do know that the corporation
has been extended and that the Downtown Gallery
can continue to exist.

Sincerely yours

EGHla

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CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

SYMBOLS

DL=Day Letter
NL=Night Letter
LT=Int'l Letter Telegram
VLT=Int'l Victory Ltr.

FX-1201

(54)

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

N120 PD=WELFLEET MASS 8 1141AME=

MRS EDITH HALPERT, DELIVER=

32 AST 51 ST=

DEAR EDITH JUST A NOTE TO WELCOME YOU HOME WISH YOU ALL
THE BEST IN YOUR NEW VENTURE THINK OF YOU ALWAYS WILL
WRITE SOON LOVE=

TOM=

1953 SEP 8 PM 12 55

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

The Corcoran Gallery of Art

Washington 6, D. C.

28 September 1953

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Greetings and best wishes

for your 28th season!

Many thanks for the brochure.

Sincerely yours,

BW

Director

HWW:ls

Morgan Burns

Douglas Kidd

2

Wink Hill Farms

Henniker,
Warner, New Hampshire

Antiques - Real Estate

Tel. 119

had great value and gave us
an exciting time when she
at first refused to sell it.
we realized it had to be gotten
quickly and pushed her to a
decision within hours. Now we
have placed it in the loft of
our barn under wraps. we knew
that we had paid a great deal
for it and that people around
here wouldn't understand. In our
minds, although we have never
met you, because of the things
we know you like, it seemed
that we should let you know

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Morgan Burns

Douglas Ludd

Wink Hill Farms

Henriker
Warner, New Hampshire

Antiques - Real Estate

Tel. 119

Dear Mrs. Halpert

We will be bringing down the cross
arms of the weather vane which you
purchased from Mrs. Stokes, for her,
in the near future. We are sorry
that our trip in that direction has
been delayed so long.

We would like to tell you about
something very interesting which
we have just obtained, a sketch
is enclosed, I guess it would
be called a Whirligig Scarecrow
although I doubt if there is
another in existence.

The woman who found it in
this area suspected that it

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selection, others following in order of their place in drawing.

Salesman please note! A free ticket to the Ball is given to those who sell three books of chances.

THE LITTLE STUDIO

From March 31 to April 7 these works of art may be seen at the Little Studio newest of new galleries at 680 Madison Avenue. After that William Waldren, A.S.L. student will have a one man show to April 30.

The Little Studio under the direction of Dick Kollmar, chairman of the Ball, is the place where two groups, hitherto unacquainted, shake hands, namely the artists and that enormous slice of public which likes paintings but has thus far been repelled by the fact of high prices and the awe-inspiring atmosphere of the average art gallery.

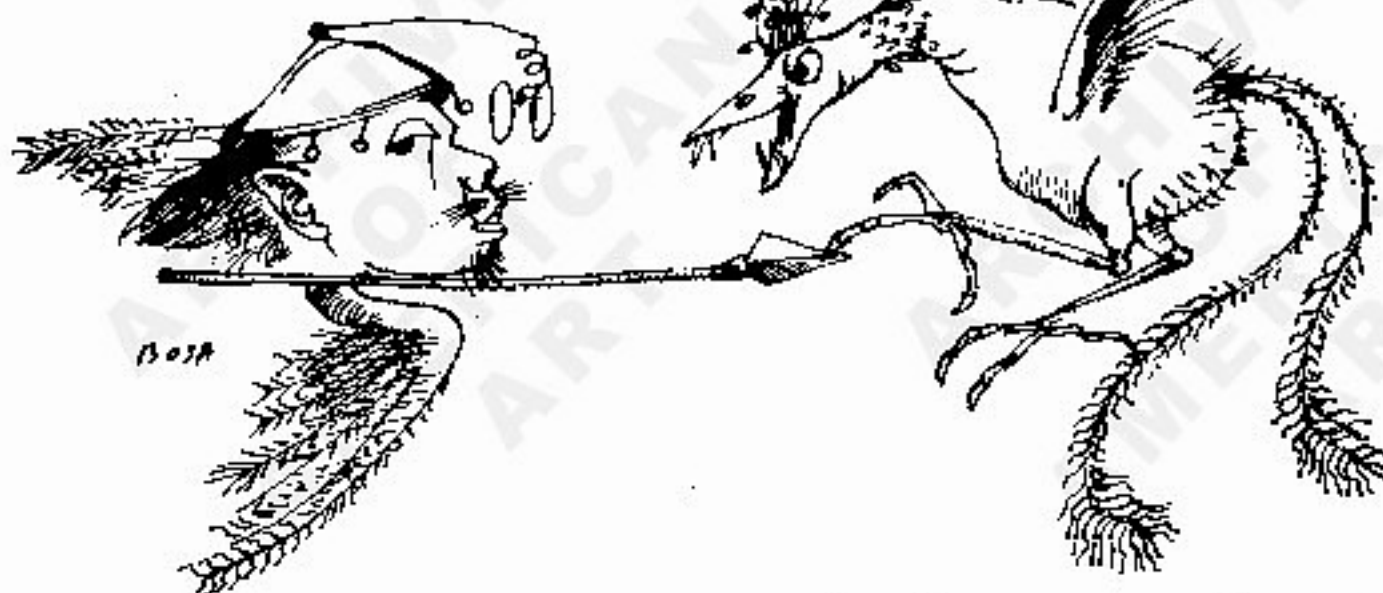
The Little Studio not only sells works of art by talented artists with remarkable aplomb, but also employs artists to paint pictures. To quote a passage in Dick Kollmar's preamble: "... more than giving young artists their first exhibition, we are also providing studio, canvas, paints and models - plus a salary to selected young talent, which permits them to give up their odd jobs and work full time at their chosen profession. Works of our sponsored artists and other young unrecognized talent will be placed on our walls and tagged with sums that everyone can afford. As we said, we don't know if our idea is unique, but we do know it's needed."

League students and others should note that pictures are reviewed every Tuesday at 74 West 47th Street, 3rd floor, in Dick Kollmar's studio. The



Mixed Schoolchildren

More Floating Heads!



artist should bring 2 to 3 unframed paintings.

Pictures may be bought at Little Studio either cash down, or on a budget plan - a third down with 2 to 3 months to complete the payments.

Amongst Little Studio sponsored artists are several former and present League students: Milton Dreiblatt, 12 year old Alexandra Bakowicz (who at

rapidly gaining note as a decorator, Dick has been a regular student at the Art Students League for three years. It was this stint at the League that gave birth to the idea of the Little Studio.

FIVE MILES MEANDERING

At this year's Dream Ball you will see that Monolithic Mystery, that Transpicious Secret, that Umbrageous Uncertainty THE UNVEILING OF THE DREAM GIRL OF 1952 with her entourage of disreputable foreign devils, filles-de-chambre, memsahibs, corrupt gendarmes etc.



Kubla Khan and His Legitimate Wives

tends the Art Students League on Saturdays and paints for the Little Studio after school) John Faragasso, Robert W. Lynch, George Passatino, William Ward, Nancy Warfield.

In mentioning these talented artists let us not forget the name of Dick Kollmar. Between producing shows on Broadway, acting on radio and television and

At One O'clock begins THE GRAND PARADE OF COSTUMES - Five Miles Meandering with a Mazy Motion - a blare of flashlights, screams of undiluted ecstasy, and bedazzled bedlam. There is a total of \$500 silver dollars to be awarded for costume prizes. First prize is \$200 silver dollars! There are also many non-cash prizes as well as

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probably will be held in March. I hope that as this show gets going, we can acquire some additional canvases and drawings. We have quite a group of lithographs.

Losing Kuniyoshi, Karfiol, and Spencer in one year was a great tragedy for me because, again, in each instance, they were very dear friends. I suppose as one gets older, one has to adjust himself to this prospect of losing more and more friends unless you beat the time by going first yourself, but it will take a lot to push me down at this stage and I am eating good and drinking good!

With the added space I will have in the gallery, I am bringing back the folk art, which I will ~~show~~ ^{show} again. After all, I put it on the map and may just as well start cleaning up in a big way with the fabulous stock I have - some of it dating to purchases in the 1920's. When you are in town and look at the material, you could undoubtedly select a show that will knock everyone into the Pacific.

Now we are down in proper sequence to the women artists' exhibition. Being a woman, I am very much opposed to segregation. I like to play with the boys. Art is art, without a sex division. That is that! In addition, Georgia O'Keeffe doesn't permit us to send pictures to group shows and I am sure she will feel as strongly as I do on the subject. There are a great many artists who are women, who would be delighted to be included. Just off the cuff, without magazines or catalogues on hand, there are Hedda Sterne (Parsons), Laura Melvar, Irene Pereira, Dorothy Anderson (Pasadena), etc., as well as Gina Klee.

And so, my best to you and Ruth.

gh-k.

Mr. Lowell H. Fowler
Embassy Hotel
Los Angeles, California

Best Love

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purchaser is living, it can be assumed that the information
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copy of the correspondence which will be sent to the mailing
list. Needless to say, I am very happy to see it.
August 15, 1953

Mr. H.H. Arnason, Director,
Walker Art Center,
1710 Lyndale Avenue, South,
Minneapolis 5, Minnesota.

I had hoped all summer that you would be a good son-in-law
and would visit in Brooklyn so that I could see
you and Mrs. Arnason on my own home ground.

My best regards.

Dear Harvey:

Sincerely yours,

It gave me great pleasure to read your letter of August 4th.
I am very happy that you chose "THE WAKE OF THE HURRICANE",
as I feel strongly it is one of Spencer's great pictures -
and you know how I feel about Spencer.

Being a businesslike character, I am enclosing a bill, in du-
plicate - following your request.

Although I didn't get an official written invitation to
serve on the jury, I am kept well informed at this end and
know that the third juror will be my good friend, Roy New-
berger. You sure picked three tough babies, but we are really
interested in art and in American art.

I really look forward to the occasion, as I always have my eye
peeled for new talent - even though my program for the future
doesn't seem to incorporate this angle. In the event that you
are not up-to-date with the current scene, I am enclosing a

cc-
encs.

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of American folk art. I don't want to bother you personally, but hope that you can direct me to another scholar who will have the time to answer this inquiry.

Dr. Paul Sachs,
Room F, Widener Library,
Cambridge 38,
Massachusetts.

Dear Dr. Sachs:

I am in the midst of a job I promised to do before September fifteenth and am now sending out a distress signal in the hope that you will be sufficiently interested to give me some help in the matter.

I have organized on paper an exhibition of paintings produced by 18th and 19th Century American folk artists in relation to religious genre. All of the paintings are based on Old Testament themes. In all the years of collecting and selling American folk art, I have found only about six paintings in the religious genre that applied to the New Testament.

Furthermore, the majority of the names which appear in such pictures as memorials and family records also bear Old Testament names. All this puzzles me, as I know very little about Judaism or its bearing on American history. What I am really trying to ascertain from you is why the seals of Harvard and Yale - and probably other universities - are in Hebrew letters. I know that Hebrew was a popular study language in the early days of the American settlers, but the choice of it in the seals puzzles me greatly - not only in

THE MUSEUM
TEXAS TECHNOLOGICAL COLLEGE
LUBBOCK, TEXAS

OFFICE OF DIRECTOR

August 7, 1953

Miss Edith Halpert, Director
Downtown Gallery
32 E. 51st Street
New York, New York

Dear Miss Halpert:

Our good friend, Jerry Bywaters, Director of the Dallas Fine Arts Museum, has suggested that we write to you concerning the possibility of a show of Georgia O'Keefe's paintings here at this Museum.

Each spring for the past three years the Lubbock Junior Welfare League in cooperation with The Museum has sponsored three art lectures, bringing to Lubbock outstanding persons for a lecture or round table discussion and at the same time having an exhibit of paintings which bears on the subject of the lecture. For instance, last February we were fortunate in having Mrs. Henriette Wyeth Hurd with us for a round table panel on portrait painting and to have a show of some fifteen or twenty of her paintings. She was in Lubbock at that time with her husband, Peter Hurd, who is doing a large fresco mural on the walls of our Rotunda.

In formulating our plans for this year we had thought of the possibility of securing an exhibition of Miss O'Keefe's works, and of her coming to Lubbock for either a lecture or to participate in a round table discussion if that would suit her better. The subject of her talk or the discussion could be any one she might select concerning art or painting.

These art lectures in the past have been scheduled for the months of February, March or April. Could you give us information as to whether or not Miss O'Keefe accepts such engagements, whether or not it might be possible for her to come to Lubbock at any time next spring and if we could secure some of her work to show at the same time. We would also appreciate knowing her fee for such an engagement.

Thanks very much for any suggestions or information you might pass along to us.

Yours sincerely,

W. C. Holden

W. C. Holden, Director

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August 27, 1953.

Mrs. Elizabeth Havas;
316 East 66th Street,
New York 21, N. Y.

Dear Elizabeth:

I, too, expected to be in New York and very foolishly put your letter in my "take to New York folder". Please forgive me.

Although I know that Marin doesn't like to have anything put on his pictures at any time, I doubt whether he would be too opposed to a fine matt spray that is guaranteed not to discolour the whites. Since O'Keeffe has always used Keck for her sprays, I would feel much better if the Marin were sent there for the same purpose. Personally, I see no objection to it if Keck feels that it can be done.

I have been so bogged down with trips, artists' visits and work that I have not been able to make New York, but I am coming in to mix the paint for the new redecorating job either tomorrow or Monday, the 31st. In any event I shall call you when I arrive.

I certainly miss not seeing you all this time.

Sincerely,

ogh-k.

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period involved.

I appreciate, also, your sending "Paint at Rappahannock" to Grandview, which, too, may be sent express collect. It will be retained in the gallery until they return early in September.

Mr. Earl Harper, Director,
State University of Iowa,
School of Fine Arts,
Iowa City, Iowa.

I am so delighted that the show was a success and I know you must be gratified with the interest and the general reception and especially that you achieved all this in spite of illness.

Dear Mr. Harper:

If, by any chance, you have duplicate oil paintings, I should be most grateful as I am particularly eager to see the reaction to this group of paintings.

I have been away on a two weeks' trip through Maine and on the occasion I telephoned the gallery, Lawrence reported your telegram and, feeling as kindly as I do about the State University of Iowa, I made the reduction. It has been a great pleasure to have more than one of your oil paintings in New York.

On my return yesterday, I found the two letters - which I shall now answer in detail.

My best regards.

One of these you answered by choosing the Levine, rather than the Marin. If you are still interested in the latter, I would highly recommend "Green Marine With Boats" about the greatest painting, incorporating all the elements associated with his "scene" of Maine. The oil is also an outstanding example but, in this instance, I would suggest a comparison with two or three others which, too, are more inclusive than specialized.

Very truly,
J. K.

I am sorry that we were obliged to disturb you regarding the shipment to Millard Sheets. Indeed, there is no reason for you to pay the express charges as they are prepared to do so. The shipment may be sent express collect, but I would be grateful if you would retain the insurance and send Sheets the premium bill for the short

PAULINE A. PINCKNEY
713 WEST 25 $\frac{1}{2}$ STREET
AUSTIN, TEXAS

or Graham Pl,

Miss Edith G. Halpert
32 East 51 St.,
New York 22 N.Y.

Dear Miss Halpert:

Thank you for your
letter and the photographs
from Shelburne with information.

The photos are not very
clear but will serve me
for research and when final

may pay you for the print.
I was delighted to receive
this one.

Thanking you again
very sincerely,
Pauline A. Brinkley.

713 Graham Place
Austin, Tex.

September 21, 1963

Mrs. Robert T. Markson
350 Beacon Street
Boston, Massachusetts

Dear Joyce:

After your cruise, the letter which you addressed to me went off on a very special cruise as well. For some reason or other some one at the post office crossed out Connecticut and sent the letter to Newtown, Pennsylvania, where it remained until once again it passed a number of state lines and finally arrived in New York.

I am very curious about your summer cruise and am sorry that you did not enjoy all of it. I suppose by this time you are back in Boston. I regret deeply that we did not see more of each other the past summer and hope that we can make up for it this coming season. Since I now have an interest in a new venture in Boston, I shall be coming out on occasion and I suppose that you will be in New York from time to time. I certainly look forward to seeing you and Bob in the very near future. I have some hot ideas for you in connection with art and it would be wonderful if you could see the exhibition which opens on the 22nd. A catalogue is being sent to you under separate cover.

My best regards to you and Bob.

Sincerely yours

EGHla

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CARD
FOR ADDRESS ONLY

Air Mail

Mr. Edith Halpert.

Newtown

Conn.

U.S.O.



— THIS IS A REAL PHOTOGRAPH —
The picture is wonderful.
I'm a lot. Let
take the picture
in the face. Am so
happy all is as you
want it. Mr. M.
deserve the best. All
my love. aff. Elsie
Aug 20 "

- 5 -

September third,
1 9 5 3

Mr. Frederick S. Wight,
Director of the Art Galleries,
University of California,
Los Angeles 24, California.

Dear Fred:

Indeed, you accomplished a great deal in five days - with a new car and a new house and a consolidation of your position. At this rate you will be running for governor any minute.

I think your idea of a Sheeler show is an excellent one and particularly timely, as he has just celebrated his seventieth birthday. The only previous retrospective exhibition held of his work was at the Museum of Modern Art fourteen years ago and he has produced some stupendous things since 1939. Now that I have given you a sales talk, I shall have to go in reverse with this old chassis. I am referring to your over-all plan, which is a serious problem.

As you know, Sheeler has not been very productive in spite of his ten hour working day. The reasons are obvious in his paintings. Also, he has sold over 95% of his life's work - which brings us to the problem of borrowing from museums and collectors - many of whom are really bored (I am referring chiefly to the latter) with the educational work they are called upon to do. I am quite convinced that any period over six months would be almost out of the question.

Thus, how about concentrating the exhibition to the University of California, Boston and two or three others equally important. Frankly, I am not very excited about the West Coast and unless the San Francisco museum offers a written guarantee to buy something, I will not have any more shows under the sponsorship of Dr. McCann Morely. I will give you some other suggestions, if you like, but I am sure that you will realize that a show of this kind should be limited to really major museums and not the smaller educational spots. I am a snob, aren't I?

Rusticating in Connecticut, I am not up-to-date on the Orozco situation and am dying to hear about it. Don't tell me that California has reached such a low that an Orozco show is attacked for political reasons. I gather that is the possibility. In any event, I should very much like to hear from you and hope that Sheeler will bring you

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FIFTH AND MISSION STREETS
SAN FRANCISCO 19, CALIF.
GARFIELD 1-1112

RADIO AFFILIATE
KRON-FM

September 10, 1953

Dear Mrs. Halpert -

Unfortunately I possess neither negatives nor duplicate prints of the Harnetts belonging to the following:

Paul Magriel, 85 East End Avenue, NYC.
Miss Natalie Hays Hammond, 4 east 66th Street, NYC.
Maxwell Galleries, 372 Sutter Street, San Francisco.
(Write to Fred Maxwell.)
Mrs. Robert Sinclair, 3736 Spring Hollow Road, Indianapolis. (I heard about this one from Robert O. Parks of the John Herron Art Gallery, 110 east 16th Street, Indianapolis, and obtained my photograph of it from him.)
Mr. A.T. Daniels, 710 west 22nd Street, Minneapolis. (I have just had a letter from him about the book and in reply have asked him to send you a photo or have his photographer do so.)
Mrs. Robert Freund, c/o Twin Editions, 10 west 33rd Street, NYC. (Better specify you want the Public Ledger picture. See my book, Page 178, No. 20.)
Victor Spark, 30 east 55th Street, NYC.
Stephen C. Clark, 149 Broadway, NYC.
Robert Frank, 4 St. James's Street, London, S.W. 1. (Frank died about three months ago, and I do not know what happened to his business. I do know, however, that Edwin Hewitt got one of his Harnetts and I believe that Spark got the other.)

So far as the untitled Hedges and Earle still lifes of 1888 are concerned, you have exactly the same photographs as I. They are on Page 83 of the Blemly scrapbook. This takes some explaining.

Harnett took three small paintings (Nos. 111, 112, and 113 in my Harnett catalogue), mounted them on an easel, and had all three photographed on a single negative. He then annotated one print of this as indicated in the book and started to cut it apart, but he did not finish the job, and my copy is still intact as a single photograph, although one of its components is partly severed from the others. However, either he or Blemly did complete the dismemberment on another print, and the three pictures were pasted separately on Page 83 of the scrapbook. The one at the top is my No. 113 (McKim), the one at the lower left is 112 (Earle), and the one at the lower right 111. (Hedges.)

Three of the other things you have asked for are also in the Blemly scrapbook. Ye Knights of Old and Reminiscences of Olden Time are known (at least to me) only through their reproductions in the Birch catalogue, a copy of which forms part of Blemly's collection. However, I have some extra gloss prints of these pictures which I took from the copy of the Birch catalogue in the New York Public Library. You might as well have them for your book, and they are enclosed.

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August 26, 53.

Dear Miss Halpert:

Thank you so much for your letter. Yes, I shall be in New York some time before long to do some needed research - can't say just when.

I am trying now to get the basic amount done - setting out of pattern for the book. This is difficult to do as you know because it is not a very satisfactory piece of work until all the "holes" in research for each chapter is completed. But publishers always want to test out these things.

It will be necessary for me to go to several centers to get needed research done and New York City is one - even tho' I have been several times it will be necessary to come again.

If you will send me any available information you have I shall be most grateful. This will enable me to do some research here & some writing while will be helpful. You know doubt have some fine ones which I would like to include. Thanks -
Very much.

Sincerely,

Paul G. Pickens.

THE ART INSTITUTE OF CHICAGO

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CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

August 21, 1953

Miss Edith Gregor Halpert
Eden Hill Road
Newtown, Connecticut

Dear Edith:

Reality was unreal— Reality was vague— In fact, reality was impossible, and the opposition was just as bad. Held in a hot hall with an audience of culture vultures that was there primarily to be entertained or educated. Isn't one as bad as the other, when these people who "humbly" boast they know nothing must talk for five minutes before they ask a question? Refrigier gave the best organized paper; but then I remember hearing this fifteen years ago or more at the Artists' Union in Chicago, and saw it in print about that time in the now defunct American Artists' catalog. Louis Bouché said a dirty word in our Contemporary Society when he spoke of love and his muse. Ralph Wickhelser expounded on the meaningfulness of abstract painting, not its meaning; its communion, not communication, and it was all very good and professorial, and the last gentleman on the panel, Ad Reinhart, wrote a good, snide paper condemning everybody, including himself. But unfortunately he stopped with his paper, and never could answer a question satisfactorily, not even to himself, no matter who put the question or what it was. The questions from the audience were just incredibly stupid, and the extreme farcicality of the evening came more from the inability of the tic-faced female doctor, who couldn't parry the questions, and in her over-zealousness to be democratic let the darn thing get out of hand. Nu. It was ungonzenforkokt, but it was Woodstock and it all fell into a pattern of the parties and evenings, and on the whole I enjoyed the weekend immensely.

I was terribly sorry you couldn't make it. I should be in New York again within the next thirty days or so, and will write you in advance so that we can spend, I hope, an entire evening at dinner, uninterrupted in our conversation.

Cordially yours,

Peter
Peter Halpert
1001 Lincoln Road, New York 17, N.Y.

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*I have mail sent. Your POW & some
current catalog*

DALZELL HATFIELD
FINE PAINTINGS
AMBASSADOR HOTEL
LOS ANGELES

August 20, 1953

Miss Edith Halpert
Eden Hill Road
Newtown, Connecticut

Dear Edith:

Thanks very much for your letter of August 7.
I imagine you have had a very gay time on your artist-seeing
tour, as I find most artists are very interesting and
amusing human beings. They do have a special quality that
people in ordinary walks of life do not have.

I shall certainly look forward to seeing
you when we get to New York, and I am sure that we can do
some work together on the men you handle, and particularly
on your early American pictures. I would like to make a
special job out here on those ~~and make~~ collaboration with
you.

Concerning the big Kuniyoshi Exhibition,
since we have such a great Japanese population out here,
if you would like to schedule it here after the Tokyo show,
I might be able to arrange it through one of our art asso-
ciations here. Let me know if there is any possibility of
this.

Am sorry O'Keefe cannot join the exhibition
of women painters, but we now have a good group, so I think
we will have a handsome and unusual exhibition.

Am looking forward to seeing you when we
get to New York. In the meantime, I hope you will have a
very happy vacation.

As ever,



DHE/pmw

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8/8/53

Dear Edith:

Glad to hear from you. I have the same trouble of which my old friend Charles is beginning to be aware: I will be 70 in another week. It is that, no doubt, that induced me to write to you in the first place. I have no idea of parting with my precious pictures at the present time. I simply wanted to have you tell me what to do with the damned things if the time should arrive when I needed the coin on short notice. Just the ever caution of old age.

Anyhow, since I have started thinking of the matter, we might as well go through with it. Sometime in September or later, we'll talk of the matter again. I'm particularly glad, if it comes right down to it, that you will be the person that I will be dealing with. But if I gave you the impression that I am in the capitalist class it's only my inexperience in writing a business letter, or a letter supposed to be businesslike which led you to such an erroneous conclusion. I just wanted to find out what I could, and that's why I wrote to you.

So that leaves the pictures still hanging on my wall. I'm not going to dispose of them, I hope, for a long time and if I do want to dispose of them you will be the first one I shall come to. You used to drive out to this suburb once in a while not wholly for business reasons. Maybe before winter you'll want before winter to do so again. The thing is that it is not easy for me to get around, these days. Particularly since they will not let me drive a car (I don't blame them) is it difficult for me ^{to make} my customary quick trips to the city.

I just want to talk and have my pictures approximately appraised, all the rest that I wrote about was premature and regrettable. I'm sure you'll understand. At that I'm still very much interested. Thank you for your letter and the assurance it gave me that I went to the right person. I hope you're keeping well and reasonably happy. Bless joins me in this and hopes you are enjoying your life out of the city these oppressive days. We both wish we had been at that party to celebrate that poor old man's seventeenth birthday!

Sincerely

W. C. Williams

9 Ridge Road
Rutherford, N.J.

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may be published 60 years after the date of sale.

September 29, 1953

Mr. Percy Straus, Jr.,
11407 Memorial Drive
Houston, Texas

Dear Mr. Straus:

The photographer has just delivered the color slide of the O'Keeffe painting in our exhibition and it is enclosed. The painting of the tree has been packed and is enroute to Houston. In order to protect the glass the shipper put masking tape over it. This is easily removed and should be put back if the picture is to be returned to us. In any event, it would be advisable to have the museum take care of the packing. This I agree is not very good sales talk, but I want to be sure that the picture is properly protected.

It occurred to me that it would be necessary to return the picture as we would have to remove the glass and have it sprayed at the Brooklyn Museum by Mr. Keck who is an expert in the process. You would probably want to have the additional frame like the painting on exhibit at the present time.

It was wonderful seeing you and Mrs. Straus and I hope that you will come in again when you are in New York, and when we are better organized with our redecorating etc. For your information I am enclosing biographical notes which, by the way, are not complete, but it will give you some idea of O'Keeffe's status, although that has no effect on the pleasure of the painting.

Sincerely yours

EGH1a

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also:

5. Mr. Richard Tucker

136 E. 79th Street
New York City. N.Y.

6. Dr. Harold Wolf.

857 Broadway. N.Y.C.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Vermont. Shall I send it to you to look at or do you want to wait until the Fall when all my material is assembled and then we can do the re-juggling you were talking about.

And so, while I shall miss you, I am very glad that you are scheduled for the trip abroad. Meanwhile, do take it easy. There is so much to be seen in Shelburne now that you can slow down without compunction. The audience is certainly getting its money's worth.

Best
Electra

Today a healthy, relaxed woman is writing to you. I want you to know that I am not at all tired. I went away from my problems and took an eight day vacation. I'm back now, driving in an open car and seeing the magnificent coast. I visited several of the artists on route to cheer them up about the future plan of the gallery, which is now definitely signed for and delivered. I didn't even stop off in an antique shop, except at Robert's in Rockland, Maine, to see what is being copied in 1973. Otherwise, I detached myself entirely from the art world - both old and new - and as really in an excellent frame of mind. I am sure that your trip to Scotland will be the same for you and you must learn to forget Shelburne when you are away. One returns with a new perspective and a clearer vision, after a complete vacation.

ugh-k.

Mrs. J. Watson Webb,
Shelburne,
Vermont.

Wherever I went there was conversation about the Shelburne Museum. It is astonishing how many people read in this country - or look at pictures in the popular publications. I have seen the letters in LIFE and have had some very amusing conversations with several of the LIFE research workers, who have called from time to time to check on the information they received in letters. We shall have to send a number of the descriptions accordingly. I don't know how much additional data we are obtaining.

I forgot that I did buy something en route, when I stopped off to see something here at Ogunquit. I couldn't resist a needlework painting combination picture that looks like something out of a lower engraving and it is from the Cook family in Belows Falls.

August 8, 1953.

in the event of a change of ownership of the copyright in the work, the copyright shall be transferred to the new owner.

Mr. John H. Baur,
Hadlyme,
Connecticut.

Dear Jack:

I, too, have just taken a trip - touring the State of Maine - to see my artists, past and present. It was a wonderful experience and I am becoming chauvinistic even about our coast line. Marin's spot is the most beautiful I have ever seen and he is a most extraordinary person.

Many thanks for sending me the revised copy. I shall get busy on it on Monday and will send you the retyped manuscript to Hadlyme sometime next week. Do you know exactly when Steinberg is returning to this country?

Next week I shall be in New York for a couple of days and shall contact the printer, who will have enough material in the form of the manuscript to give me some idea of the costs.

It was wonderful having you here and I hope that when you are on your return to New York, I shall have the pleasure of seeing you again.

Sincerely yours,

egh-k.

(over)

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may be published 60 years after the date of sale.

August twenty-eighth,
1 9 5 3

Mr. Jerry Bywaters, Director,
Dallas Museum of Fine Arts,
Dallas 10, Texas.

Dear Jerry:

Thank you so much for sending me the Frankenstein exhibition list.
This gives me a complete idea of what the show is about and I am
in a much better position to function at this point.

Believe it or not, I have been asked to write a review of the
Frankenstein book for the ART DIGEST and - believe it or not - I
am writing a friendly one as I decided one of us must be grown
up and seeing myself in a full length mirror, I decided who it
should be. In my new adult state, I should like to ask Franken-
stein whether he would have any objection to a supplementary group
of paintings with his selection. After all, it would not be nice
to show up his selection or to chisel in on his glory. Since there
is still time, why don't I handle it this way without specifying
for which institution I would like to do this. Incidentally, I
have just acquired from Germany a new Harnett which will make every-
one sit up on his haunches and with this I could arrange a group of
about fifteen pictures which would make a superb exhibit. I shall
let you know very shortly about this.

As soon as I get back - and it is much too soon for this adult - I
shall get busy assembling photographs for your Santa Claus show.
I didn't know that you would also have a young collections exhibit.
This makes it a little more involved but we can decide on two dif-
ferent angles so that the shows will not conflict. No doubt Betty
will be up in the near future so that we can get the situation
straightened out. Perhaps a division can be made between the old
masters of contemporary art and the young generation - the latter
for young collectors.

Sincerely yours,

egh-k.

August twenty-seventh,
1 9 5 3

Mr. Emile C. Zoler,
614 - 14th Street,
Union City, New Jersey.

Dear Zoler:

There is no need, I am sure, to discuss our respective feelings about the state of health of John Marin. We each know how the other feels about this sad state of affairs and I am still hoping for the miracle to occur and to see the old boy hold a glass of whiskey in his hand and hear him make smart cracks. I am happy, however, that I made the trip to Maine.

John, Jr. called me last night and we discussed the painting for the opening show. I am sure you will agree with me that to spread the fact that Marin is ill would be disastrous - and that it is important to include him in this show as if nothing happened. Since it will be the first exhibition under the new setup, we are exhibiting one major work of 1953 by each of the ten artists, together with a collage of matt photographs illustrating six to ten major works dating back to 1930 or earlier. The latter, I have in my possession, but the former is very vital. The painting I want badly is an oil in Addison but Marin may miss it if we removed it from the mantle where he enjoys looking at it.

Would you be a good scout and select several 1953 paintings, in either medium, which you think would suit the occasion? I know I can leave it to you - the one person I bow to in relation to the choice in Marin.

I hope you are having a pleasant summer and that I shall have the pleasure of seeing you soon.

Sincerely yours,

egh-k,



DALLAS MUSEUM OF FINE ARTS • DALLAS 10, TEXAS

September 1, 1953

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I am very pleased to know that you have accepted your new and very fetching role (the bigger-than-both-of-us role, as far as Mr. Frankenstein is concerned), and that you will probably send to us a group of Harnetts which will be a supreme addition to our exhibit, even though it may leave Mr. F. needing a blood transfusion. Your "new adult state" becomes you and I trust it also includes some Hattie Carnegie habiliment. What a wide swath will be cut!

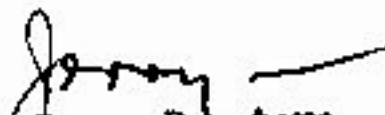
The new Harnett from Germany must be a knock-out, and I hope you will let us have it, along with some others. I think we can give your fifteen pictures a separate gallery (if this is required by a hard-hearted lady, despite her newfound benevolence toward art critics and museum directors).

Do let us know, however, at the earliest moment whether we can or cannot plan on a group from you, because we must plan our hanging schedule at the earliest possible opportunity. In fact, send me a collect wire the minute you make your decision after consultation.

Yes, the November Santa Claus show can wait a while longer, and we do intend that it include the "old master" contemporary artists (in other words, upper price brackets). The Young Collections exhibition due for December will remain in the \$500 and below class (remember, you started it!), which will find us looking mostly in Charles Allen's direction, no? Of course we want whatever you can let us have in that price range, but Betty will see you on that exhibition.

Best regards and good luck with the various missions (or should I say stations) of your new state!

Cordially,


Jerry Bywaters
Director

JB/ab
copy sent to Newtown, Conn.

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CHARLES SCRIBNER'S SONS



PUBLISHERS

597 FIFTH AVENUE NEW YORK 17, N. Y.

September 24, 1953

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

As I told you at the beginning of this week, we are anxious to use at least one of Charles Sheeler's paintings of Ford landscape or interiors in a book we are soon to publish. The book is being written by Dr. Alan Nevins of Columbia University and is called FORD, THE TIMES, THE MAN, THE COMPANY. It covers appropriate American history up to 1915 and, because of its limited appeal, will not have a large printing.

Because of the size of the printing on this book, we are having to watch our budget very carefully. We had hoped to use two paintings for the endpapers in full color offset, but find that this is out of the question. We still hope, however, to be able to swing one color process offset endpaper, using the same painting for both front and back endpapers. The size of the endpaper will be $12\frac{1}{4} \times 9\text{-}1/8$ " which means we would need a painting about a third longer than it is high. Would you be kind enough to check Mr. Sheeler's paintings on Ford subjects and let us know what the reproduction fees would be on ones of the appropriate size and whether we could reproduce from the original? We don't want to use glossy paper for the endpapers and therefore will not be able to use electros.

We are also considering a Sheeler painting for the jacket and would like to know what the reproduction fee for that is.

Will the fees differ if we reproduce in black and white instead of color?

Since time on this book is rather limited, we shall appreciate hearing about fees, at least, next week.

Yours sincerely,

Dorothy E. Ross
Art Department

San Cristobal de las Casas,
Chiapas, Mex.
Aug. 12, 1953

The Downtown Gallery,
32 E 51 Street,
New York, N. Y.

Dear Madam,

I heard from friends that you were looking for "new talents". May I take herewithin the liberty to write you about Coek van Gent, a Dutch-born artist (1925) who started to paint at the age of ten, went to the Academy of Fine Arts in the Hague (Holland), worked with Max Peckman during his exile in Amsterdam and came to the U.S.A. in 1946 with one magsack - filled with some examples of her work + materials to paint her impressions of the States. Nobody, except Alfred Stieglitz, was willing to see her work because presentation from magsack was rather obscure. Because Mr. Stieglitz died a month or so later this contact didn't mature also was agreed that she would send her new impressions of the States down to his gallery. Since the spring of 1946 Coek van Gent painted day in day out her impressions of the American continent, (U.S., Bahamas, Canada, Mexico) in the first years

dmfa

DALLAS MUSEUM OF FINE ARTS • DALLAS 10, TEXAS

August 19, 1953

Miss Edith Halpert
Eden Hill Road
Newtown, Connecticut

Dear Edith:

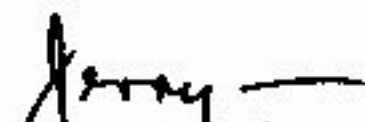
It was a shame to disturb you while you were communing with nature, but I promised to keep you up to date (as closely as I could) on the Harnett, etc., exhibition. I think we told you at the time of our visit that the exhibition was not to be limited merely to Harnett and his school, but would be supplemented and made into a "trompe l'oeil" show which would reach both backward and forward for some additional items; so it appears that we have a rather large exhibition in the offing.

I am enclosing a list of the AFA-Frankenstein things, and I suspect that we will not hang all that they include because space is getting a little bit tight, what with one or two other events of a different nature being planned. We would very much like to have what you want to send from your own group, but doubt that we can take on any additional ones which you might suggest that we borrow (I am not sure this is a correct response to your sentence which read in part "I shall go over the material and see whether I would feel completely happy about a private show with 68 pictures, and probably unavailable, out of my group.") If I have misinterpreted something, please set me straight.

When you get the time and the photographs, let us have a look-see at some of the things available for the November "Santa Claus" show. Betty Marcus will talk with both you and Charles Allen about the December Young Collections exhibit.

Best regards from the deep south.

Sincerely,


Jerry Bywaters
Director

JB/ab

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

% American Express Co.
11 rue Scribe
Paris, France
Sept. 9, 1953

Mrs Edith Halpert
The Downtown Gallery
32 E 57 St.
New York, N.Y.

Dear Mrs. Halpert,

~~Due~~ to the mail strike and my
absence from Paris, your letter of June
1953 has just now caught up with
me.

I am very satisfied with the
arrangements you have made and I
hope to have someone call for my
work as soon as possible.

Thank you for your cooperation
in this matter.

Sincerely yours,
Walter Reiss

Kuniyoshi

August 17, 1951

Dear Sara:

I am enclosing the original, as well as a copy, for your approval.

Since we are at the end of our printed letterheads before the new stock arrives, you had better approve the document on this precious hunk of paper.

I hope that you, too, are impressed with my Oriental style of letterwriting!

Sincerely,

During the recent years, that with the greatly increased international contact, there have been so many calls on museum and collection that they have become most reluctant to lend anything in their collection for an extended period. Thus, I wonder whether the show in Japan could be limited to Tokyo - with, perhaps, a smaller and more representative group available for loans.

Within a few weeks, when the gallery reopens after a vacation period, I shall send you photographs and material for publicity. No doubt you have in your possession the catalogue issued by the Ministry of Education on the occasion of the Knudsen retrospective. Mr. Goodrich wrote a brilliant foreword that incorporated much historical and critical data on the artist.

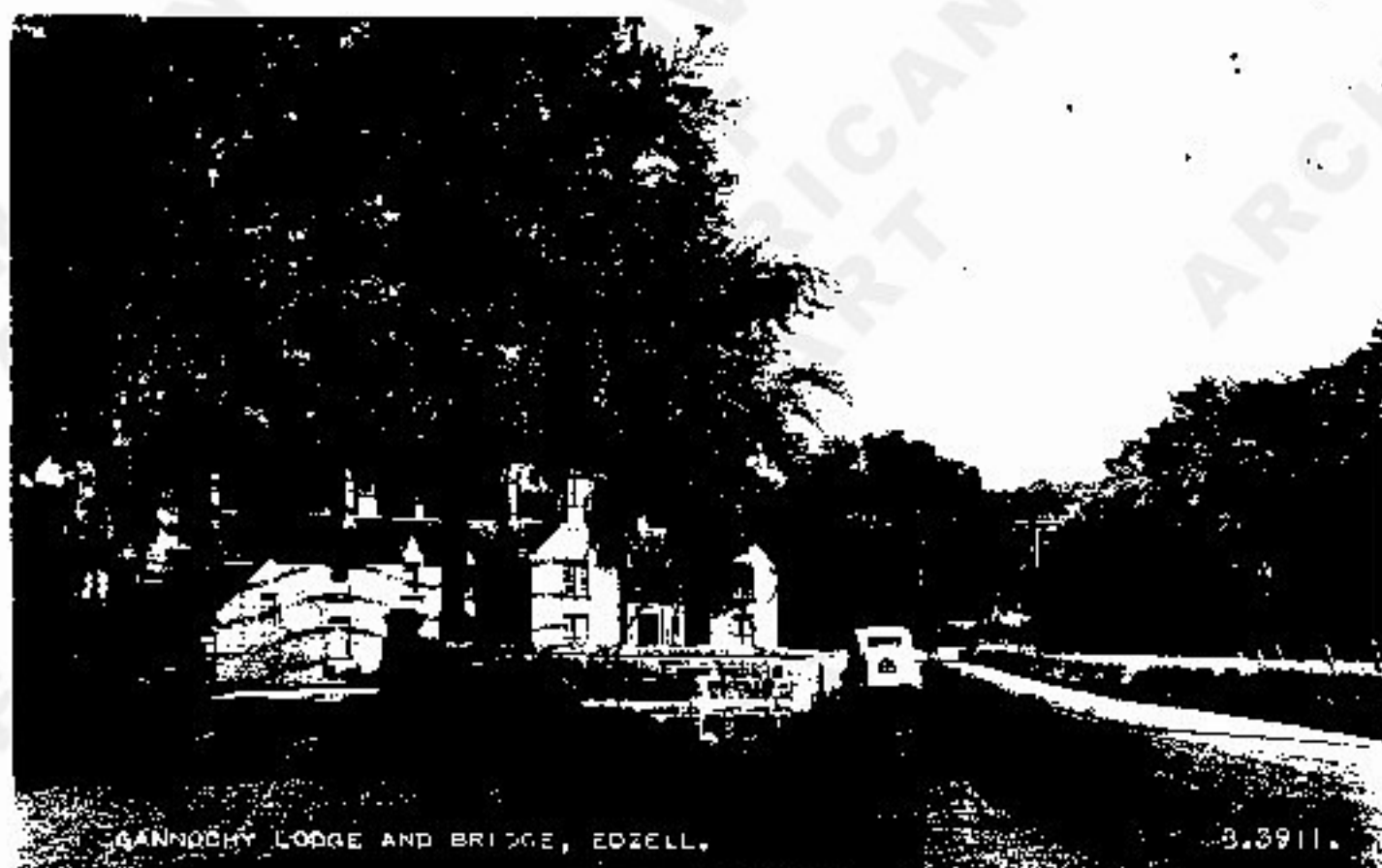
In any event, you may find some of what I send to be of use.

Yours very sincerely,

egh-k

Copy for
Mrs. Kuniyoshi

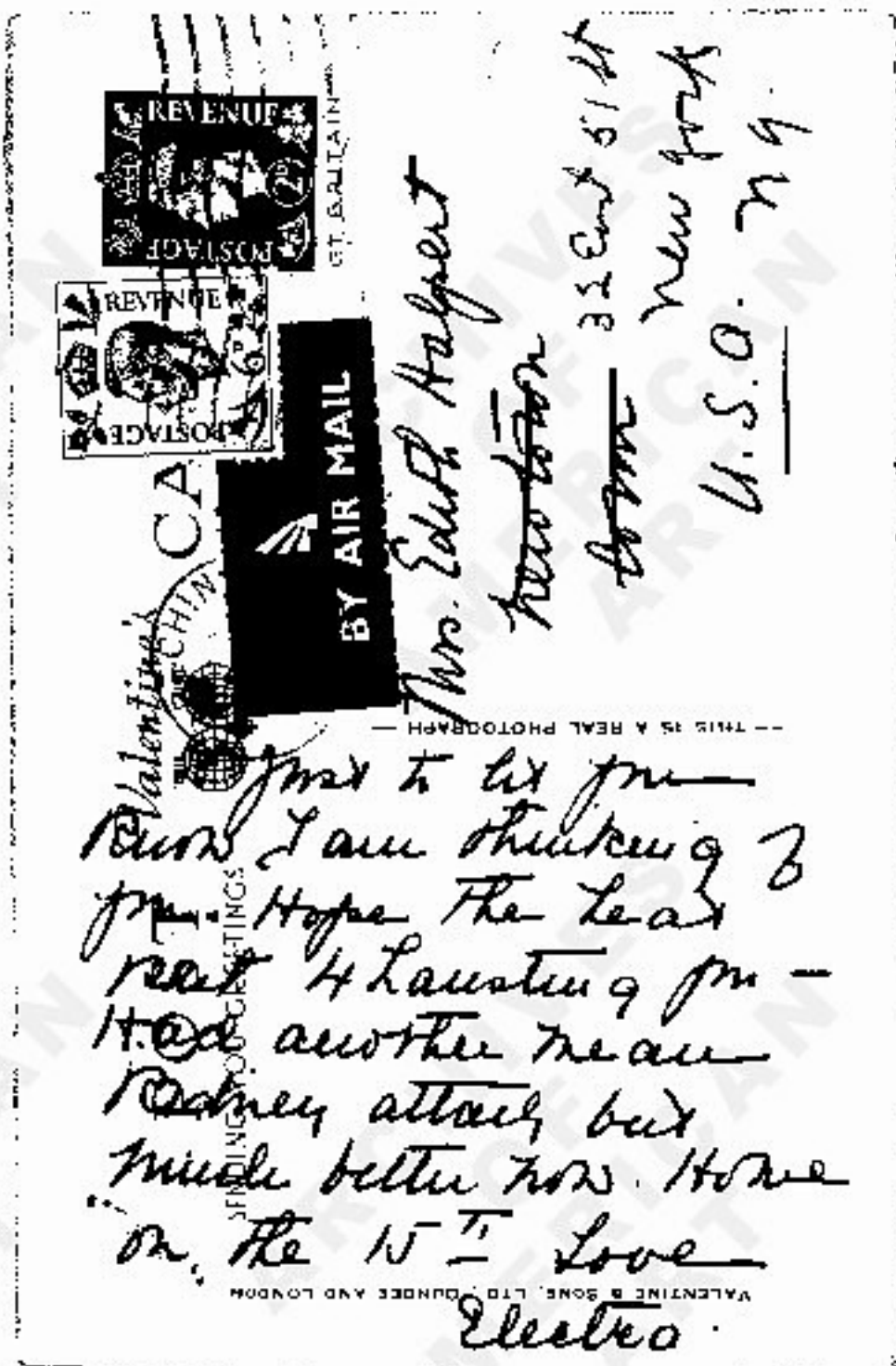
rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



GANNOCHEY LODGE AND BRIDGE, EDZELL.

3.3911.

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RCA Building, Radio City, New York 20, N.Y.

CIRCLE 7-3300

September 10, 1953

Mrs. Edith G. Halpert
The Downtown Gallery, Inc.
32 East 51st St.
New York, N.Y.

Dear Mrs. Halpert,

I want to thank you again for the help and cooperation you gave us on last week's TV MUSEUM. Ben Shahn was an excellent guest and though I'm far from an art expert, I think his paintings came across well on television.

Looking back, I certainly think the show could have been better -- but that's true of almost every show, I think. All in all, I felt it was pretty good, a healthy start towards some unusual art programs.

I do hope you had an opportunity to catch it and, again, thanks for your cooperation.

Sincerely,

Harry

Harry Olesker

*POZ
Products
T. S. S. S.
C. W. C. C. C.
C. W. C. C. C.*

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CLASS OF SERVICE

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WESTERN UNION⁽¹²⁾

W. P. MARSHALL, PRESIDENT

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Inc'l Letter Telegram

VLT=Inc'l Victory Ltr.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NA 172 PD=POMONA CALIF 11 1038AMP=

1953 SEP 14 PM 2 15

MRS EDITH HELBERT, DIR DOWNTOWN GALLERY=

32 EAST 51 ST=

=MAY WE REPRODUCE ROOSTER WEATHER VANE ON POSTAL CARDS

WIRE REPLY COLLECT=

MILLARD SHEETS DIR OF ART LOS ANGELES COUNTY FAIR=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

August twenty-seventh,
1 9 5 3

Mr. Richard Kollmar,
The Little Studio,
680 Madison Avenue,
New York, N. Y.

Dear Mr. Kollmar:

Although I expected to be in town last week and to communicate with the director of your gallery, who kindly called me, my plans changed completely and I shall not be in until the following week.

I appreciated very much the telephone call and am embarrassed that I did not write down the name of the very nice person who talked to me. I appreciated also the fact that you asked for my cooperation.

Since it does not seem possible that your exhibition will be held during September, could we arrange to meet any day, any time, after Labor Day when I return to New York permanently? Perhaps if all three of us discuss the matter dispassionately, we could arrive at a decision advantageous to everyone concerned.

My summer address is Eden Hill Road, Newtown, Connecticut, should you want to communicate with me before September eighth.

Sincerely yours,

egh-k.

Copy to:
Mr. Stuart Davis.

probably will be held in March. I hope that as this show gets going, we can acquire some additional canvases and drawings. We have quite a group of lithographs.

Mr. Dalsell Hatfield,
Ambassador Hotel,
Los Angeles, California.

Dear Dal:

I have just returned from an artist-seeing tour of my boys - past and present - and, believe it or not, had a wonderful time. As I wrote you, I am retaining my enthusiastic interest in all the artists who are moving to the Allen Gallery and wanted to reassemble them again. The plans that I have for the future are quite ambitious, as I did bring up all the others almost from the cradle.

I am glad that you are interested in some liaison - I mean business. The West Coast has always gotten by goat and I know both my possibilities and my limitations. I seem to be strictly the Eastern and mid-Western type so that I can really work with you with complete cooperation.

The Kuniyoshi situation was a heart-rending one for me since we have been devoted friends for thirty years. That - added to my sincere, unadulterated admiration for him as one of the greatest artists of all time - made it hard to take.

No, he did not leave many unsold pictures, but during the past few years we repurchased a number of outstanding examples from artists and very broke collectors. Thus, we have a comprehensive group - not large but all top quality. We are organizing a stupendous exhibition for Tokyo, sponsored by the Japanese government, the modern museum there, and financed by the Manichi newspapers. This

Sp-R.

The New York Times

TIMES SQUARE NEW YORK 36 N.Y.
LACKAWANNA 4-1000

News Department,
31 August 1953.

Dear Mr. Maria :

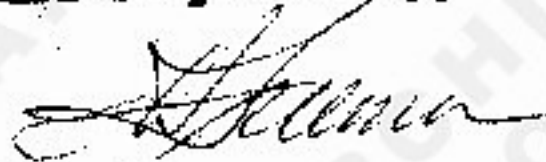
I am sending duplicates of this letter to both your New Jersey and Maine addresses.

May I buy one of your water-colors, preferably a seascape ? I know perfectly well you are the greatest living American painter, and I expect to make a sacrifice to meet the price. That is why I am writing to you, in hopes that a direct negotiation would save me something from the gallery's commission and net you no less. You probably know what a newspaper reporter's salary is.

I want the picture to hang in my home, and I promise never to sell it.

Hoping to hear from you soon, I am

Yours respectfully,



IRA HENRY FREEMAN

FOR MRS. HALPERT

AUGUST 11, 1953

MISS PAULINE A. PINCKNEY,
713 GRAHAM PLACE,
AUSTIN, TEXAS.

DEAR MISS PINCKNEY:

THANK YOU VERY MUCH FOR YOUR LETTER
OF JULY 28TH ADDRESSED TO MRS. WEBB. SHE
LEFT FOR SCOTLAND LAST WEEK, BUT BEFORE SHE
LEFT SHE ASKED ME TO WRITE TO YOU AND TELL
YOU THAT THE SHELBURNE MUSEUM WOULD BE HAPPY
TO COOPERATE IN ANY WAY WE CAN TO HELP WITH
YOUR NEW CIGAR STORE FIGURE BOOK. WE WILL
MAKE ARRANGEMENTS TO HAVE 8x10 GLOSSY PRINTS
MADE OF THE THREE FIGURES YOU MENTION, AND
ALSO SEND YOU ONE OTHER CIGAR STORE FIGURE
PHOTO WHICH IS IN OUR COLLECTION. AS SOON
AS THESE HAVE BEEN MADE, I SHALL FORWARD THEM
TO MRS. EDITH HALPERT WHO WILL FURNISH DETAILED
INFORMATION TO GO WITH THEM. IT WOULD BE VERY
KIND IF YOU WOULD GIVE US THE USUAL CREDIT LINE-
(COURTESY OF THE SHELBURNE MUSEUM, SHELBURNE, VT)

SINCERELY,

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

MUSEUM OF
GRANBROOK ACADEMY OF ART
BLOOMFIELD HILLS MICHIGAN

EVA INGERSOLL GATLING
CURATOR

SEPTEMBER 9, 1953

MRS. EDITH HALPERT
THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK 22, NEW YORK

DEAR MRS. HALPERT:

IN CHECKING PHOTOGRAPHS FOR OUR FIRST
BIENNIAL EXHIBITION OF CONTEMPORARY
AMERICAN PAINTING AND SCULPTURE, I
FIND THAT WE HAVE NOT RECEIVED PHOTO-
GRAPHS OF THE PAINTINGS AND THE PIECE
OF SCULPTURE WHICH YOU ARE LENDING US.

✓ STUART DAVIS "RAPT AT RAPPAPORTS" 11-141
✓ JACK LEVINE "THE ABUNDANT LIFE" 5213
✓ JOHN MARIN "THE FOG LIFTS" 11543
✓ GEORGIA O'KEEFFE "IN THE PATIO"
✓ BEN SHAHN "DISCORD"
✓ WILLIAM ZORACH "MAN OF JUDAH" - 5825

I AM SURE THAT IN YOUR WELL-RUN GALLERY,
YOU HAVE PHOTOGRAPHS AND THAT THIS
IS AN OVERSIGHT DUE TO THE HEAT, BUT
WE NEED PRINTS BADLY FOR ADVANCE PUB-
LICITY AND FOR THE CATALOG. CAN YOU
PLEASE HAVE PRINTS SENT TO US AS
QUICKLY AS THEY CAN BE MADE.

I HOPE YOU CAN PAY US ANOTHER VISIT
SOON.

SINCERELY YOURS,

Eva Ingersoll Gatling

EIG:8

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

August 17, 1953.

Mr. Peter J. Pollack,
The Art Institute of Chicago,
Chicago 3, Illinois.

Dear Peter:

Much as I wanted to see you, I couldn't get away this past weekend as I had the entire Shahn family, including the parents, three grown children and a dog, together with a Grand Central arrangement of visitors - plus a big cocktail party.

How about telling me all about reality. I am sure the symposium was interesting and that there were sparks flying as far as Kingston.

I wish you could have stopped off in Newtown but with the house so full, it would have been foolish of me to even suggest a stopover. Every bed was occupied, plus a loan from a neighbor.

Will you be in New York early this season, or do I have to go to Chicago to see you?

Sincerely yours,

agh-k.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September third,
1 9 5 3

Mr. Alfred Frankenstein,
The San Francisco Chronicle,
Fifth and Mission Streets,
San Francisco, California.

Dear Mr. Frankenstein:

This summer, fortunately, I had some time to spend on my Harnett book and find that there are several photographs missing from my collection. I wonder whether you would be good enough to have prints made of your negatives and send me a bill accordingly. For your information they are the following:

"The Banker's Table"

From the collection of
the University of California.

"After Lunch #2"

Collection of Paul Magriel.

"The Chinese Vase"

Natalie Hays Hammond.

"Still Life"

Maxwell Gallery, San Francisco.

"Front Face"

(photograph)

"Old North Carolina"

Evansville Public Museum.

"The Broker's Table"

Mrs. Robert Sinclair.

"The Blue Carafe"

Victor Spark.

"The Secretary's Table"

" "

"The Social Club"

Robinson Galleries.

"Still Life" 1879

A. T. Daniels, Minneapolis.

"Philadelphia Public Ledger"

Mrs. Robert Freund.

"N. Y. Herald, July 26th"

Robert Frank, London.

"N. Y. Herald, March 10th"

" " "

"Frankfurter Zeitung"

Slaughter Galleries.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Miss Dorothy Seiberling
11 West 12th Street
New York, N. Y.

Dear Miss Seiberling:

About a week ago, one of your researchers phoned me in connection with a photograph and told me that you were planning a story on Barnett and his followers. I then several museums got in touch with me to ask for additional paintings for the show contemplated. I realized that the angle on Barnett is to be a departure to some degree.

So that the records may be kept straight in connection with the discovery and development of Barnett and so that no mistaken statements appear in LIT, I shall send you the two catalogues of exhibitions held at the Downtown Gallery - one in 1939 and one in 1952, together with a chronology of events to help in the research work. This is all factual material that I think you will want.

I shall be in New York next Tuesday afternoon and a good part of Wednesday, when the material will be sent to you by hand and when I will be available if you want to call me. I know you will not wish LIT to print any unwelcome facts.

Several weeks ago, Dorothy and Miss Fallon were here and told me that you had visited in London. If you come up this way again,

I sincerely hope you will drop up and see me in my early American setting.

My best regards.

Sincerely yours,

egh-k.

at Paterson
Shouhagan -

28 Aug

Dear Mrs H. : The school up here finishes
this week & then for several days on
Cape Cod (right across road from
Saltousta's). There is a possibility we
may drive home via N.Y.C. & if so hope
to stop in & see you & the show. - Hope
it goes well. I have 3 or 4 N.Y.C.

friends to whom I wish you would
send a card of the show - these are all
potential buyers & not merely acquaint-
ances.

1. Mr & Mrs Arthur K. Watson: Weed St. New Canaan
Conn.

2. Mr & Mrs Thomas J. Watson Jr. (don't have address)
brother of above.

3. Mr & Mrs Robert Hall - Huntington, Long Island
N.Y.

4. Mr & Mrs Lee Ault - New Canaan Conn. - wish
that you would get him in to see the
group of figures - he might be interested.

Yours -

(over)

Abbott

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WALKER ART CENTER

12 August 1953

Mrs. Edith Halpert
Newtown, Conn.

Dear Edith:

I am delighted that you can serve on our jury for the next biennial of PAINTINGS AND PRINTS FROM THE MIDWEST. I am sending you a catalogue of the last biennial for your information. This year we are adding Kansas and Missouri so have changed the name of the show slightly. The new name is obviously not quite accurate, but we intend to expand the scope even further if this experiment works out.

The dates of the jurying are November 5, 6 and possibly 7 depending on how we make out. I decided finally to get a collector rather than an artist on the jury, so it now consists of yourself, Dan Rich and Roy Neuberger.

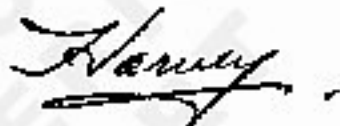
The Walker will, of course, pay all your expenses. We also normally give a courtesy fee of \$100 - which you could always use to purchase a print.

I would appreciate your sending me a couple of photographs of yourself for advance publicity.

I expect to be in New York in September and will probably see you then.

With all good wishes,

Sincerely yours,



H. H. Arnason
Director

HHA:em
Enclosure

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PHOTOS AS REQUESTED BY
MISS PINOKNEY. LETTER TO
YOU FROM MRS. WEBB WILL
FOLLOW. SINCERELY,
LILIAN CARLISLE

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THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

SEPTEMBER 30, 1953

DEAR EDITH:

I RECEIVED YOUR CATALOGUE AND
THINK IT IS SO ORIGINAL AND SMART AND JUST
LIKE SOMETHING YOU WOULD CREATE. CERTAINLY
YOU ARE KIND TO CHARLES ALLAN.

I SUPPOSE YOU RECEIVED THIS
LITTLE NOTICE FROM STONY POINT ANTIQUE SHOP,
BUT IN CASE YOU DIDN'T, I AM SENDING IT TO
YOU AS I FEEL SURE YOU WOULD BE INTERESTED
TO SEE THE EXHIBITION AND CHECK ON THEIR
PRICES.

AM JUST TEARING OFF TO NEWPORT
FOR THE TRUST MEETING.

MY LOVE - AFFECTIONATELY,

ELEOTRA

UNIVERSITY OF CALIFORNIA

August 25, 1953

LOS ANGELES 24, CALIFORNIA

Mrs. Edith Halpert
Downtown Gallery
43 East 51st Street
New York City, New York

Dear Edith:

We have been five days in California, have a new car and a new house, and are consolidating our position. I'd hoped to see you on the way through New York, but you were of course too wise to be in the city.

My first thought is for the exhibition program for this coming year. As soon as possible - by next spring - we want to do a major show. And I have Sheeler in mind. If this strikes you as a change of heart, or improvement in judgement, perhaps it is: something happens in the mere process of crossing the country, and again and again I felt the voltage and precision in Sheeler corresponding the fact. Well, I won't write the catalogue in a letter. I want to do a Sheeler show here.

We should of course have to circulate the show if we are to do a catalogue which would (at least) fall into the Zerbe, Levine pattern. Here you can understand that I am anxious to avoid anything like a competitive position with my old friends at the Institute. The way to clarify this it seems to me is to offer the Institute the show in all frankness - doubtless on an exchange basis - as a certain amount of reciprocity was naturally envisaged when I left.

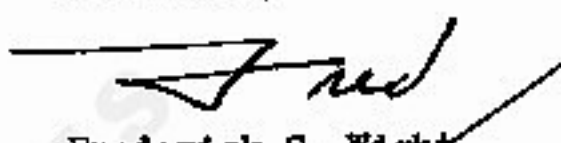
It would be logical however to look for immediate support here among the museums in the west. I expect to be up in San Francisco right after the first of September, and I should like to discuss possibilities among the museums at the time. It is this which prompts me to write at so early a date. San Francisco is a logical place to schedule an exhibition for the summer, and such a schedule would allow us to go ahead with our plans for the spring.

You must let me know of course, if this undertaking is feasible, if Sheeler is willing, and if there is no major conflicts involved. Let me assure you, and will you assure Sheeler, that the project would be on an appropriate scale. I should be grateful for a telegram so that I shall be able to have some definite information behind me when I go up to San Francisco.

There I hope to learn more of the fate of the ill-starred Orozco exhibition. Someday I will tell you of what I know of what happened here. It was not what you may have read in the papers - I suppose it never is.

With all best wishes and my regards to Sheeler,

Cordially,


Frederick S. Wight
Director of the Art Galleries

FSW:ds

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OFFICE OF THE DIRECTOR

THE STATE UNIVERSITY OF IOWA
IOWA CITY, IOWA
SCHOOL OF FINE ARTS

August 1, 1953

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.


My dear Mrs. Halpert:

We are preparing to return the paintings you loaned us for our exhibition of "American Masters of Painting" which was presented here at the State University of Iowa in connection with the 15th Annual Fine Arts Festival. The exhibition has been splendidly received by our constituency. The attendance has been very considerably in excess of 10,000 on the basis of a conservative estimate. Critical reviews and general public notice have been excellent. We feel richly rewarded for the time, effort, and money invested in the enterprise.

We will send "Rapt at Rappaport's" by Davis to the Cranbrook Art Academy in Bloomfield Hills, Michigan, as requested by Miss Eva Ingersoll in a letter of July 3, 1953. Also, we will send "Amazing Juggler" by Kuniyoshi, and "Labyrinth" by Shahn to the Los Angeles County Fair, Pomona, California, c/o Mr. Millard Sheets, as requested by you recently.

Personally, and on behalf of the State University of Iowa, I thank you for your cooperation and for entrusting to us the valued paintings you enabled us to present to our public.

Sincerely yours,



Director

EEH:m

Mrs. Edith Halpert
Downtown Gallery
32 E. 81st Street
New York, N. Y.

P.S. We will return with the shipment the two pictures loaned us by the Milton Lowenthals, as requested by them.

E. E. H.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

In closing, I do want to express my appreciation for all the kind remarks in your letter. It always makes me happy to have that confidence.

Sincerely yours,

Dear Mr. Friedman:

It was nice hearing from you.

I am glad that the two pictures are ready for shipment. These may be sent on as either Lawrence Allen or the poster will be at the gallery during the balance of this month and early September before we reopen. When I return and the pictures are there, I shall go over the records and send you a statement, together with a check for the balance, up to \$1,000.

I, too, am sorry that the arrangement had to stop, but it would have been unfair to demand the continuity with Charles when as he has a fabulous investment in just reproducing and establishing his new quarters. It may also interest you to learn that two of the artists indicated a preference for a permanent arrangement earlier in the season. After 28 years of functioning, I find it very difficult to arrive at a method that will please everybody concerned, no matter how hard I have tried during this long period. The artist always feels, and such has been the tradition, that the dealer is exploiting him.

In my new arrangement I do not intend to discard my enthusiasm by any means and hope to be in a position to be far more helpful to all the artists than I have heretofore. Charles and I will work together and I look forward to exciting events in the future.

egh-k.

September 22, 1963

Dear Tommy:

It was very sweet of you to send the telegram, just at the moment when I was about to go under with the noise of all the workmen going through the redecoration process. Now we look very pretty and hope that you will come to see us very soon.

As you probably gathered, Ken Hopkin reported her visit to Wellfleet and told me how successful your shop and gallery have been this summer. From what she said everyone of the Stumpfigs were snapped up the moment the show was hung. Keep up the good work Boy.

I am saving so much gossip for you that I am just about bursting, and certainly look forward to your visit. Do let me know ahead so that we can really spend some time together.

And do give my love to Nat.

Sincerely yours

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THE MUSEUM OF FINE ARTS OF HOUSTON

HOUSTON 5, TEXAS

LEE H. B. MALONE, DIRECTOR
JAMES CHILLMAN, JR., CONSULTANT

FRANCIS G. COATES, PRESIDENT
MRS. JOHN H. BLAFFER, VICE PRESIDENT
MRS. JOHN P. BULLINGTON, SECRETARY
THEODORE E. SWIGART, TREASURER

September 26, 1953

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Miss Halpert:

I had a most interesting visit to your gallery, and, while I missed seeing you, I do want to say how very helpful Lawrence Allen was in showing me possibilities for a forthcoming exhibition.

I am planning this for the River Oaks Garden Center of Civics, one of our very active garden groups who are much concerned with the arts in Houston. They have a fine, small convention building which is fire proof and they will be the host to the national convention of garden groups this coming ~~Fall~~ *Spring*.

For the occasion, they are most anxious to have me select approximately 30 outstanding paintings, mostly contemporary, which will be exhibited together with furniture and flower arrangements on two successive weekends, February 6 and 7, and 13 and 14. To choose the furniture carefully to go with the paintings, we would like to have the latter arrive not later than the 25th of January, which means that they will be here for a total of 20 days. It is also their hope and intention that most of these will be sold to local collectors.

Could I, therefore, ask your assistance to me in planning this exhibition? I would particularly like to borrow the following from your gallery: 1) Kuniyoshi, BOUQUET ON STOVE; 2) ~~Shaker~~ HARLEQUINADE; 3) Dove, TWO BROWN TREES; 4) Sheeler, FUGUE; 5) Stuart Davis, MEDIUM STILL LIFE (could this be the correct title?); 6) Marin, MAPLE AND AUTUMN FOLIAGE, 49-6; 7) Marin, AUTUMN ON THE ROAD, 52-9; 8) Marin, TUNK MOUNTAIN SERIES, 49-4; 9) Marin, INCOMING SEA, 52-7; 10) Marin, BLUE LAKE, TUNK MOUNTAIN SERIES, 49-7 (this last is only a possible substitution. I do want four Marin watercolors for the hallway.)

Among the primitives, I would like either one of the following:

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 15, 1953.

Miss Natalie Marston, Assistant to the Director,
The Institute of Contemporary Art,
138 Newbury Street,
Boston 16, Massachusetts.

Dear Miss Marston:

It was nice to hear from you.

Within the next two weeks you will hear of the revolutionary change that has taken place in connection with The Downtown Gallery. It is about three years later than I had hoped that this would occur, but now it is a fact and I am very happy and excited about the future.

Just to keep you curious, I shall not give you any details but suggest that you write to Charles Alan at the Alan Gallery, Inc., 32 East 65th Street, about the two Jack Levines.

Sincerely yours,

egh-k.

not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

its origin, but in its continuity. I am sure that the answer to the seals will have a bearing on the personal problem of American folk art.

I don't want to bother you, personally, but hope that you can direct me to another scholar who will have the time to answer this inquiry.

Sincerely yours,

egh-k.

I am in the midst of a job I promised to do before long for fifteen months and am now sending out a distress signal in the hope that you will be sufficiently interested to give me some help in the matter.

I have organized an exhibition of paintings and drawings by 18th and 19th century American folk artists in relation to religious themes. All of the paintings are based on Old Testament themes. In all the years of collecting and selling American folk art, I have found only about six paintings in the religious genre that applied to the New Testament.

Furthermore, the majority of the names which appear in such notices as memoranda and family records also bear Old Testament names. All this puzzles me, as I know very little about Judaism or its bearing on American history. I am really trying to ascertain from you as to why the seals of Harvard and Yale - and probably other universities - are in Hebrew letters. I know that Hebrew was a popular study language in the early days of the American colonies, but the choice of it in the seals puzzles me greatly - not only in

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period involved.

I appreciate, also, your sending "Rapt at Rappaport" to Cranbrook, which, too, may be sent express collect. The two paintings will be retained in the gallery until they return early in September.

I am so delighted that the show was a success and I know you must be gratified with the interest and the general reception and particularly that you achieved all this in spite of illness.

If, by any chance, you have duplicate clippings, I should be most grateful as I am particularly eager to see the reaction to this group of paintings.

It has been a great pleasure to work with you and I do hope that you will have more time for the Downtown Gallery when you are next in New York.

My best regards.

Sincerely yours,
One of these you answered by choosing the Levine, which I would highly recommend. If you are still interested in the latter, I would highly recommend "Woman Writing With Hosts" about the greatest painting I have ever seen. The oil is also an outstanding example of this style. I would suggest a consultation with two or three others which, too, are more the native than specialized.

I am sorry that we were obliged to disturb you regarding the ship-ment to Alfred. Indeed, there is no reason for you to pay the express charges as they are prepared to do so. The shipment may be sent express collect, but I would be grateful if you would retain the insurance and send Alfred the premium bill for the short

University of Illinois,
College of Arts and Sciences,
Department of Art,
Urbana, Illinois

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The booklet to be distributed on collecting American art will not be available for your October show, since the manuscript is in the process of retyping and no arrangements have been made with a printer to date. Jack Bear is on his collection and so are all the trustees of the Foundation. Until everyone is back home and passes on the cost, distribution, methods, etc., nothing can be done. We hope to get it into all the museums before the end of the year and it is possible it will be ready for your Santa Claus exhibition - when it will be really most effective.

Mr. Jerry Bywaters, Director
Dallas Museum of Fine Arts,
Dallas, Texas.

SECRET

You certainly can rely on me to assemble the hottest stuff available for your show. As you know, I will represent Davids, Douglas Karfiol, Kuniyoshi, O'Keeffe, Schuyler, Tawney, Wheeler, Spencer and Zorach, and will also have such names as Debra and Charles. Alan will have all the others and, when I spoke to him, he said he would be delighted to cooperate. Who wouldn't with Jerry Bywaters? Naturally, I will be in the upper brackets of the artist group but will choose enough for your collection at \$500. and under, so that we do not exceed the price limit - which, you must remember, is one room of a few real masterpieces of importance and value. In the installment plan department I'll see that the best money goes to a reasonable arrangement. That might even extend the possibilities of the publicity, because it would give a new twist to the whole thing.

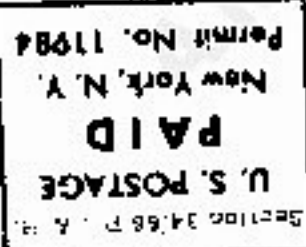
And so, my affectionate regards to you and those that I might include and who I have not mentioned what I have

Sincerely,

After four weeks commencing with nature. I feel just too kind to how I feel about the whole situation and am not in a fighting mood must have been a catalogue or a listing of some sort. I explained tion has already been held in New York in my absence and there maps by this time you have the necessary data, since the exhibi- was in the Frankenstein exhibition, I am somewhat at a loss. For- As I explained to you, without having a list of the pictures that

egb-k.

Downtown Gallery
32 E. 51st St.
New York, N. Y.



tickets for "The King and I", and numerous offerings of doubtful distinction like limp backscratchers, and warped chop-sticks - a grand assortment of Oriental Trash.

At exactly Two O'clock, you may expect a colossal contest between Jack the Dripper and a Clique of Conservative Sculptors with a wierd backdrop of Character Assassins, Ancestral Voices, Simmering Genauers, Foolish Prophets, Static Standards, Mised School Children, Changing Values, Sabre-toothed critics, Steaming Frankfurters, Overloaded Bandwagons.

Kubla Khan and his Superthuriferous Pleasure Dome may be expected with all confidence at 3 o'clock plus a freightload of Abyssinian Maids, Young Female Attendants, Dowagers, Grissettes, Women Wailing for the Demon Lovers, Burma Girls, Snake Charmers, Adventuresses, Definite Doxies and 4 Legitimate Wives 4.

Also see Elephant Carrying Birds, hear, Pidgin English, feel, A Shaved Monkey, taste, Left Wing Soup, Cathay au Lait, Eat a Beetle, smell, this Ball is a Musk!

And so on down the bill of fare. Witness the stupendous Oriental Election Campaign. Vote for Two Concubines in Every Garage! Down with the Mink Dynasty! Kubla Khan but Immanuel Kant! The Grand Finale is a test run - under the exclusive sponsorship of the Guggenheim Foundation - of an Undulating Quantum Time Machine, featuring a Travelogue by Marco Polo - in person.

Other Ball build-ups include appearances of students on TV and radio pro-

grams, the selling of tickets and chances in prominent New York nighteries, and countless other excitements.



Jack the Dripper v. A Clique of Conservative Sculptors

Yeffe Kimball, Life Member, artist and member of the board of control of the Art Students League, is giving a party on Friday, April 4th, for which the admission will be \$5.00 worth of chances. As we go to press, sixty people have committed themselves to attending, including most of the League instructors. Since \$5.00 worth of chances means ten chances, the chances are one or more of these sixty will draw the winners in the grand raffle.

Elephant Carrying Birds



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WHO'S WHO?

The chairman of the Dream Ball of 1952 - and chairman of the phenomenally successful Dream Ball of 1952 - is Dick Kollmer, League member and star of stage and radio, theatrical producer, interior designer and director of the "Little Studio". He is the Dick of "Dorothy and Dick" daily WOR radio program.

Louis Bosa, League instructor and well-known artist, donated the drawings of the fabulous court of Kubla Khan and the other myriad carryings-on of the Ball. Some of them appear in these pages; others are in the Broadside; and still others are on the Ball Program.

Other drawings were contributed by Louis Priscille, League instructor, and Marilyn Miller, student of M. Peter Piening. These last are now seen hanging as posters in the Art Students League, 215 West 57th Street.

Many others are staying up nights to work on the preparations for the Ball. Robert Beverly Hale, League instructor, his brother Dudley Hale, Muriel Oxenburg, Joan Tomajan, and various members of the staff of the Art Students League.



August 7, 1953.

Mr. James S. Plant, Director,
The Institute of Contemporary Art,
138 Newbury Street,
Boston 16, Massachusetts.

Dear Jim:

Indeed, I shall be very glad to have a picture belonging to me represented in the Institute's exhibition. Since I am now at the above address, I have forwarded the blank to Lawrence, who will fill in all the pertinent data and will send it to you.

I look forward to seeing the exhibition in both Boston and the Whitney.

My best regards.

Sincerely yours,

egh-k.

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August 15, 1933.

Miss Pauline Pinckney,
713 Graham Place,
Austin, Texas.

Dear Miss Pinckney:

Mrs. Carlisle has just sent me a copy of her letter addressed to you on August eleventh.

Indeed, I shall be delighted to send you all the data as soon as the photographs reach me. I have a complete record book of all Mrs. Webb's folk art - including, of course, the cigar store figures.

Is there any likelihood that you will be in New York before you get the manuscript completed and the final illustrations selected? In addition to those that you selected, there are a number of most unusual cigar store figures in her collection. Unfortunately, I have no duplicates of the photographs and cannot upset the master book. Also, in my own collection, there are several unique cigar store Indians unlike any I have seen before. If you wish, I could send you photographs of these when I return to New York right after Labor Day.

I am very happy that you are planning this publication, as I have always been enthusiastic about your writing and the

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THE CINCINNATI ART MUSEUM
CINCINNATI 6, OHIO

JOHN J. EMERY, PRESIDENT
PHILIP R. ADAMS, DIRECTOR

September 19, 1953

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

We are all squared around about the show Peggy Crawford has selected and many thanks.

I would like to know what your plans are in connection with an exhibition of Spencer's work. I would like very much to consider it as a Museum exhibition early in 1954 and hope to hear from you soon so that we can begin assembling the exhibition should you decide not to undertake it yourself.

Perhaps some other museum has already begun to work on this exhibition and has written you. If so, I would greatly appreciate knowing what museum it is in hopes that we might share the exhibition. Many thanks.

Sincerely,

Ed. Dwight

Edward H. Dwight

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September third,
1 9 5 3

Mr. Sam Jaffe,
8553 Sunset Boulevard,
Hollywood 46, California.

Dear Sam:

Your letter was referred to Connecticut, where I am ending up my vacation next week.

As you may recall, you didn't buy the Pippin painting from me but from your friend, Ludwig Charrell. It would not be cricket for me to tell you what he paid.

Frankly, it is difficult for me to give you a definite appraisal of the picture as I have had no Pippins for sale for a long time and none have come up on the market. I would say between \$1,000. and \$1,200., unless you get a cookie who wants it so desperately that he will pay the price for a rarity. Actually, there are really no Pippins to be had.

What do you think of the new program of the Downtown Gallery? I am terribly excited and feel that even Hollywood will fall for me after September of 1953.

It will be wonderful to see you and Mildred in October.

My best regards.

Sincerely yours,

egh-k.

ESTATE OF LOUISE C. MURDOCK
MURDOCK BUILDING
311-313 EAST DOUGLAS AVE.
TELEPHONE 2-1886
WICHITA, KANSAS

N.Y. 2174
316 E 66 St
August 19, 53

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Dear Edith:
Lawrence appeared to think that you are
coming in this week - but as this is
mid week, I wonder.
My question is this: do you think the Marin
oil "Turk Mountains" should be
sprayed with a thin varnish to protect
the surface from dust? Lots of it in
Kansas. I spoke to Lewis about the
matter since I am rather concerned.
He thinks the protection of varnish is
needed - and he knows that Marin
does not like varnish, I believe.
I want to ship the picture by Sept 4th
and time is galloping. In haste,
Elizabeth

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time to time, I should be interested in receiving
any of these that you may locate. Will you, therefore, be
good enough to keep me so informed.

It has been a great pleasure working with you.

August fifteenth,
1955

Mr. Eberhard Giese,
Kunst u. Antiquitäten,
Kalkreuthstrasse 3,
Berlin W. 30.
GERMANY.

Dear Mr. Giese:

This is to acknowledge receipt of the painting which, to date,
I have not had occasion to see as I am away from the city.

Would it be too much to ask you to supply the photos so that
these may, in turn, be given to the future purchaser of the
painting. In the case of Harnett, we are always eager to
have complete data for our final records.

According to the various records we have, Harnett painted and
sold a good many of his pictures during his stay in Munich and
in Frankfurt. He had one particular client in the former city
but, needless to say, this client must have passed away a good
many years ago. However, it is quite likely that the pictures
are in the hands of various people in Germany and may, from

Sept. 29, '53

Dear Mrs. Halpert -

I'm sorry that you felt I was discourteous in not answering your letter of Aug. 27th. It was simple neglect which I apologize for.

Although I did agree to let you have a choice of paintings totaling \$240. by Sept. 1st,

I'm very sorry to tell you that my output was so small this summer that it prohibits me to do that. And, ^{as} I do want to settle our accounts I will in the next 2-3 weeks send you the \$240. which will square things up with us.

Sincerely yours,
Herbert Tagman

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August twenty-seventh,
1 9 5 3

Mr. E. Z. Dinitman,
Executive Editor,
QUICK,
30 Rockefeller Plaza,
New York 20, N. Y.

Dear Mr. Dinitman:

Thank you for your letter.

I agree that the summer months are not logical
for art coverage but, in view of the tremen-
dous interest in the field, I hope that you
will communicate with me in the fall.

The gallery will re-open September ninth.

Sincerely yours,

egh-k.

August 7, 1953.

Mr. William E. Teel,
#609, 755 Boylston Street,
Boston 16, Massachusetts.

Dear Mr. Teel:

I did make a quick stopover in Boston, but it was
between the hours of 9:00 P.M. and 10:00 A.M. How-
ever, I am sure that the matter can wait until
September when the gallery reopens.

I look forward to meeting you.

Sincerely yours,

egh-k.

September 23, 1953

Mr. Wallace K. Harrison
Harrison & Abramovitz
630 Fifth Avenue
New York, N. Y.

Dear Mr. Harrison:

Now that I am back at my post, after a long vacation, I am going through my follow-up folder and find that you still have the Charles Sheeler painting. Charles has asked about this so many times that I am eager to get the matter settled for his sake.

Also, in going over the material, I find that on October 9th you stated that "various officials had approved the sum of \$500 for the sketch". Should I send a bill or what is the procedure? Also, is there a likelihood that they will complete the transaction by having Sheeler prepare the large scale mural?

Under separate cover I am sending you a catalogue of our current exhibition which includes biographical notes on Sheeler, and which in turn should impress the "officials"

Do come in to see the exhibition.

Sincerely yours

EGH:ls

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Quick

THE PICTURE NEWS MAGAZINE

30 Rockefeller Plaza, New York 20, N. Y. • Circle 5-5900

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August 18, 1953

Miss Edith Gregor Halpert,
Director,
The Downtown Gallery,
32 East 51st Street,
New York 22, New York

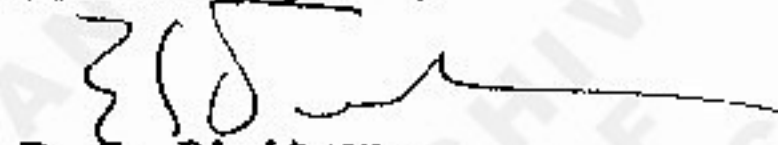
Dear Miss Halpert:

Mr. Walter Annenberg has referred to me your letter of August 7.

At this time, we have not completed our plans for art coverage in QUICK. This is one of the features we have left for later, due to the rush in preparing our early issues and the dullness in the art field during the summer months.

When we go into this matter, we will give consideration to your suggestion.

Sincerely yours,



E. Z. Dimitman,
Executive Editor

EZD:cp

TELEVISION AFFILIATE
KRON-TV

San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS
SAN FRANCISCO 10, CALIF.
GARFIELD 1-1112

RADIO AFFILIATE
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copyrighters are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

The third thing you have in the Blemly scrapbook is a photograph of the Harnett which now belongs to Stephen Clark. In fact, there are two photographs of this picture there, a good one on Page 67 and a bad one on Page 71. If your pagination of the scrapbook is different from mine, the good photograph of the Clark picture can be identified by the fact that inscribed above it, I believe in your handwriting, is the name "Knoedler's."

I enclose photographs of everything else you have requested except the "Still Life with Turnips," which, I find to my dismay, has disappeared. My files are due for a good housecleaning as soon as I can get at it, and if this photograph emerges, I shall have it copied for you.

Most of the enclosed photographs are pretty poor, and the one of the Evansville picture is worse than that, but they are all I have, and they will be useful to you as matters of record. The Evansville picture was bought from Spark, and perhaps you can get a good photo of it from him.

Miss Joann Kolodny of Baltimore is now Mrs. Leslie Legum. She is also the sister of Mrs. Bernard Trupp. Both their Harnetts actually hang in the home of their father, L. Manuel Hendler. I know that the owners have no better photographs of these pictures because they sent me not only the enclosed bad prints but also the bad negatives from which they were made. However, both pictures are now here at the de Young Museum, for they are circulating with my American Federation of Arts show of Harnett and his school, and I shall have the de Young photographer do his best with them.

To complete the record, I should add that since my book went to press, two pseudo Harnetts and two genuine ones have been brought to my attention. The genuine ones belong to Herbert C. Swett of 30 Sheldon Road, Newton Center, Mass., and ~~to~~ to Arthur T. Dobbs of 103 West 12th Street, Wilmington, Delaware. I heard about Dobbs through Hewitt. The pseudos belong to Mrs. Velma Aydelott, 7 West 82nd Street, NYC, and to Grothann H. Oertling, an interior decorator of 229 East 48th, same glorious town. Oertling also possesses another dubious Harnett listed in the book on Page 174, No. 1.

If you should find it impossible to obtain fresh prints from any of the people mentioned in this letter, I shall be most happy to have my own prints copied for you. I would do this forthwith if it were not for the fact that copied photographs are always horrible.

It is very likely that, as the result of the publication of the book, more Harnett material will come my way, and if so, I shall keep you up to date. I appreciate your offer to do the same for me, and shall look forward with keen interest to receiving the things mentioned in your letter.

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- 2 -

September third,
1933

to New York for a visit.

Sincerely yours,

John D. Rockefeller III
Secretary of the Board of Trustees
The Rockefeller Foundation
1230 York Avenue, New York 17, N.Y.

Very truly,
John D. Rockefeller III

egh-k.

Incidentally, you mentioned a great deal in your letter about the possibility of your position. At this time, I am not in a position to say anything about it.

P.S. Incidentally, I forgot that I had promised a Shaefer show (smaller in scope, of course,) to my friend, Nat Saltenstall, in his Delray gallery during the month of February - with a sales guarantee.

We will have to hear his opinion as I had given him this promise many months ago, but there is no reason why the show could not fit in, possibly breaking it into two sections, one for Delray and one for Miami Beach - (the Low Gallery) simultaneously.

What do you think?

I am referring chiefly to the latter with the educational work they are called upon to do. I am quite convinced that any work done over six months we are almost out of the question.

True, how about concentrating the exhibition to the University of California, Boston and two or three others equally important. I am not very excited about the West Coast and unless the University of California offers a written guarantee to buy something, I will not have any work there under the sponsorship of Dr. William Koren. I will have no other suggestions. If you like, but I am sure that you will realize that a show of this kind should be limited to really educational work and not the smaller educational spots. I am a shop, aren't I?

Frankling in Connecticut, am not up-to-date on the Groco situation and am trying to hear about it. Don't tell me that I should have reached such a low that an Groco show is attacked for political reasons. I rather that is the possibility. In any event, I should very much like to hear from you and hope that Shaefer will bring you